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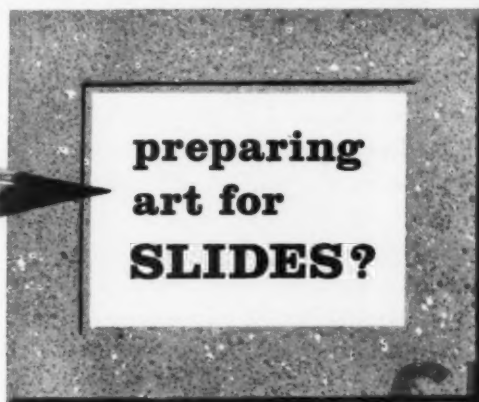
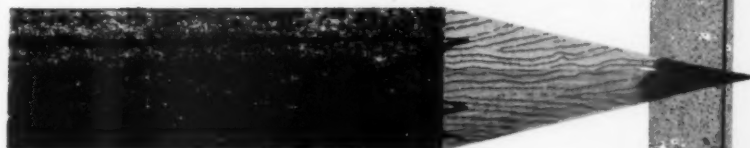
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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

trends in trends...

The latest trend is to knock down trends. Perhaps this is not so much a trend as a phase in a recurring cycle. Let's pause a moment and consider what's right with trends and what's wrong with them.

The most honest kind of a trend is one that develops naturally rather than by sheer imitation. The swing toward light touch illustration might be an example of this. It seems to fit the mood of the times. It is carried out differently by many different ADs and illustrators for a wide variety of products and services. If the ADs and artists are correctly gauging the readers' mood, such a trend is valid.

Another kind of trend develops from the "first" of a kind stimulating or inspiring others... like eye-patches, or piggy-back type, or simulated rubber-stamps in ads, or overhead "chandelier" photography, or spread ads with full-bleed pix on left and three columns of text-size type on right hand page.

These flurries of layout styles and gimmicks are too often based on imitation. The first user develops the technique to solve a specific selling and layout problem. The followers, inspired and stimulated (pardon the euphemisms), adapt the technique or gimmick. When well executed and related to the new sales problem to which it is brought, perhaps there is no harm in such adaptation. But too often the copy is a superficial copy, with a format or illustration gimmick imposed on a communications problem with little or no relevancy to the message, the only excuse for its use being that it is in vogue. Such trends are mere breeding grounds for imitation and as such are at once the enemy of creativity and of sound selling.

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ART/DESIGN PACESETTERS

Show Roundup—Kansas City, Milwaukee, Montreal, Omaha, Seattle, Springfield, Mass. 43

DIRECTIONS

Creativity—talent or attitude, by Stephen Baker 76

IN EUROPE

41

TAXES

New York State Unincorporated Business Tax—new ruling offers half a loaf 23

RESEARCH

Starch Reader Impression Report 20

NEWS AND VIEWS

Business briefs 8
Letters 12
Coming events 16
Joint Ethics Committee 18
News 29
What's best 36
What's new 61
In Chicago 63
West Coast 64
In Philadelphia 65
Booknotes 73
Cover designer 73

TRADE TALK

66

SERVICES

Bookshelf 72
Ready Reference, classified 74
Advertiser's index 73

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His work from 1946 to 1958

An indispensable book for everyone
in the graphics field,
a record of Paul Rand's many-
faceted work over 12 years...
with 150 superb plates
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discovered the secret
of casein**



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**but Shiva
was the first
to stabilize it**

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WEST COAST REGIONAL OFFICE: 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

DISTRICT OFFICES: PARK AVENUE BLDG., N. W. COR. PARK & ADAMS AVES., DETROIT 26, MICH., WOODWARD 1-6900

B. F. JONES BLDG. ANNEX, 311 ROSS ST., PITTSBURGH 19, PA., COURT 1-2980

3839 WILSHIRE BLVD., LOS ANGELES 5, CAL., DUNKIRK 5-7161

ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

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Been snapping at the kids
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Are you getting that urge
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go to work on a shrimp boat?
Better let us take over
those million details that
harrass you. Try our
intelligent art director-type
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moving, trouble shooting, problem-
solving production crew
and a staff of specialist
illustrators, lettering designers,
and retouchers.

**FENGA &
DONDERI INC.**

Plaza I-4760



abner graboff

business brlefs

*art, advertising, general
economy face a year
of expansion*

Art studies ran well ahead of their 1957 and 1958 billings for the first third of this year. With four months' data now in, CAM Report shows studio billings for April 31% above the 1957 average month and about 34% ahead of April 1958. Including December 1958, this was the fifth consecutive month with studio billings running well ahead of the 1957-58 level.

Boom talk is quite general now, despite steel strike picture and possibilities that some inventories are being overbuilt again. Of 1,513 business executives surveyed by Dun's Review, only 2% predict a sales decline this year. 74% see sales gains.

Consumer buying, which has spurred the economy, is still strong, up \$6 billion since February. With personal income at record high, with factory pay checks running over \$90 a week average for high, and with employment up to 66 million plus and unemployment below 4 million there is every indication consumers can and will continue to spend.

While they are spending, however, they are borrowing at record rates too, thus helping push up the cost of money. Looking ahead, economists predict from 15 months to two years of steady economic expansion.

If the steel strike is on through August, as you read this, bear in mind that many companies have been stocking up their steel inventories in anticipation of the strike but even so, most users won't have more than enough to ride out a six week strike.

Forecasters range from boom predictors to slow, steady expansionists. The boomers see a \$500 billion rate by year end for total output of services and goods. The more conservative economists, in the majority, see this figure hitting \$485 or \$490 billion at best.

There's some realigning of attitudes towards cars in the making. With the three big American manufacturers each bringing out two, not one, small cars, the new small cars, if they catch on, will become the so-called low-priced lines. The present low-priced three will be middle priced cars. This metamorphosis is in the making already on two counts.

(continued on page 71)

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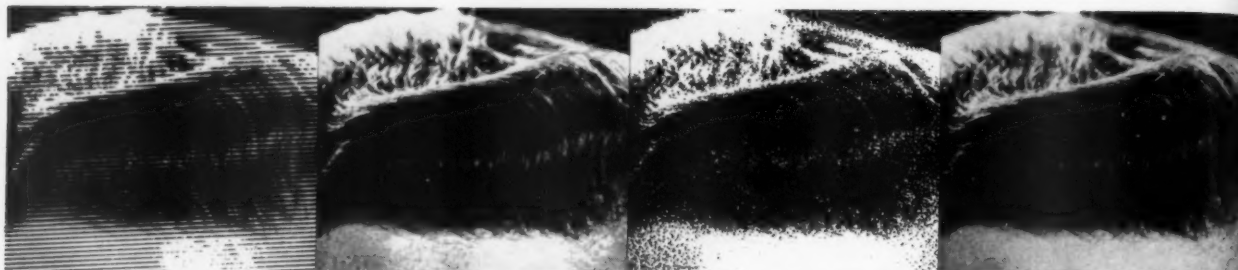
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original




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New improved
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KENRO GRAPHICS, INC.

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STATE _____

letters

The egg and you...

In this time of renewed interest in the egg (thanks to Easter and eggheads) I thought you might be interested to see how two New York publications react to the same trend.



Start Here To Find That Good Summer Job - "First Impressions" In Color - Cotton Industries



Edward Sorel and I saw the egg in a new light in a cave, while Charles Addams on the New Yorker saw his egg high in the sky.

Up in the air or down in a cave, both covers are good fun and the fact that they ran 6 days apart made the omelette more delicious.

Phil Dykstra, AD,
Today's Living

(continued on page 71)

*a new fast way to
accurately indicate
blocks of copy
for layouts with...*

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llu cynullo ullonho yllou hoo llo clhho attatto cyttaga
: ullonho yllou hoo llo clhho ollollu cynullo ullonho yll
ollo ullonho yllou hoo llo clhho ollollu cynullo ullonho yll
llu cynullo ullonho yllou hoo llo clhho attatto cyttaga

CB-8

8-Point

o yllou hoo llo clhho ollollu cynullo ullonho yll
hho ollollu cynullo ullonho yllou hoo llo clhho
ollollu cynullo ullonho yllou hoo llo clhho

CB-10

10-Point

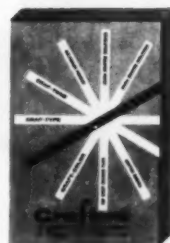
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nollo ullonho yllou hoo llo clhho ollollu
ho yllou hoo llo clhho ollollu cy

CB-12

12-Point



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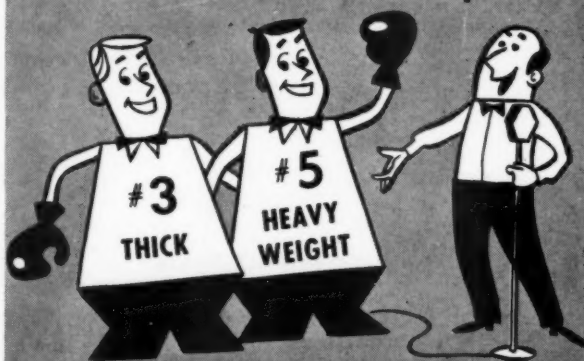
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**ON 1 ORDER
IN 1 DELIVERY**



calendar

Through Aug. 31 . . . At Gallery 303, Composing Room, 130 W. 46 St.: Exhibition of work from Robert Jones' Glad Hand Press; exchange show from Lakeside Gallery, Chicago; The Making of a Book, by Lester Douglas.

To Labor Day . . . "The Roaring '20s", manikins and photos, Museum of the City of New York.

September . . . Art Directors Club of Toronto, First Canadian Communications Conference, Stratford Festival Theatre.

Sept. 13-16 . . . DMAA Convention, Montreal.

Sept. 25 . . . Advertising Research Foundation, Fifth Annual Conference, Waldorf-Astoria.

Sept. 29 . . . Fourth Annual Newspaper ROP Color Conference, Biltmore. Exhibit. Third Annual Editor & Publisher Awards.

Sept. 30-Oct. 9 . . . New Jersey Water Color Society 17th Annual Open State Exhibition. Kresge-Newark, Newark.

Oct. 18-21 . . . Western Region, 4As, 22nd Annual Convention, Santa Barbara Biltmore and Miramar Hotels, Santa Barbara, Calif.

Nov. 18-18 . . . Packaging Institute's National Packaging Forum, Statler-Hilton, New York.

Through December . . . At Jens Risom Design, 626 Merchandise Mart, Chicago: Paintings by Lucile Roebuck Keeler.

Cooper Union Museum . . . Art and Technique of Paper Folding, through Aug. 31.

Metropolitan Museum of Art . . . Photography in the Fine Arts, through Labor Day.

Museum of Modern Art . . . Recent Sculpture USA, through Aug. 16; New American Painting, through Sept. 8; Drawings and Watercolors, new acquisitions, through Sept. 13.

Museum of Primitive Art . . . Stone Sculpture from Mexico, through Sept. 13.

National Arts Club . . . Fourth Annual International Art Exhibit. Through Aug. 31.

New York Public Library . . . The Hudson River, exhibition of old prints, Phelps Stokes gallery. Through September.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.

**PETER JAMES
SAMERJAN
PHOTOGRAPHY
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HOLLYWOOD 46
OL 3-2940**



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and his staff**

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In this complete, down-to-earth treatment, both the *preparation* of layouts and *art direction* are covered. Details that appear here for the first time delve into such practical facts as art buying, working with writers and clients, using research, administering an art department, etc.

Clear, brisk descriptions explain each step you follow. Specially selected illustrations demonstrate hundreds of points. You are never for a moment left in the dark about how to proceed.

Your complete, two-in-one guide
From the start you see the basic purpose of the layout along with the

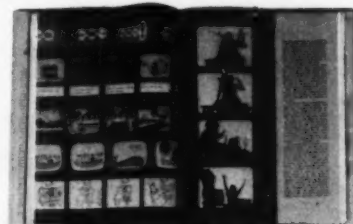
various procedures for handling layouts in agencies and advertising departments. The book gives you techniques for making layouts and television storyboards—shows you, with sample after sample, what you will get with the various art tools and gives you tips on their use. You see what makes a composition “good”... how to choose type for appearance and readability... how to get the ad noticed — *and read*... how to apply your knowledge of production creatively, and much more.

The art director and his job

...are explained along with techniques for working with the copy staff, the account executives, and the clients. You see how to keep yourself out of the ivory tower and still keep the creative spirit alive... how to get your reader into the message and still hew to good design... how to get your money's worth when you buy art or photography and still keep the artist's respect... how to run the art department to get the work out and still keep the staff enthusiastic, and so on.

The author

Stephen Baker, Senior Art Director and Group Head at Cunningham & Walsh, is well known in the advertising field for his unusual creative talent. He is also known for his knack for words. His byline has appeared on more than 100 articles in trade publications (*Printers' Ink*, *Advertising Agency*) and national magazines (*Esquire*, *This Week*). He is on the Executive Committee of the Art Director's Club. He also serves as Contributing Editor of *Art Direction* magazine where he has a monthly column. His rich professional experience comes from working on many avant garde accounts (Italian Line, Jaguar) as well as for multimillion dollar advertisers (Chesterfield, Jergen's).



Includes art direction for television

In addition to basic principles which you can apply to television design as well as to other forms of advertising art, you get specific information on TV production and art techniques—all the facts an artist should know about camera, film, live shows, set designing, animation, and putting a commercial together.

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write McGraw-Hill Int'l., N.Y.C. ARD-8

—PRAISED BY REVIEWERS!

"A remarkable combination of well-selected illustrations and clear, interesting writing.... The last five chapters on buying art, photography, organizing the department, traffic control, guiding the art department, treat the subject more concretely and fully than anything else I know about."

PRINTERS' INK

"Mr. Baker's new book encompasses for more than a mere detailing of advertising art."

ADVERTISING AGE

"Steve Baker, an art director unafraid to enter the forbidden precincts of the written word, has a book about to burst upon the world of advertising. Steve says flatly that his book is the first of

its kind in that it treats art direction as a business.... Most of it is down-to-earth technical guidance but Steve also goes into such things as the right mental attitude for an art director, weakness of pre-testing, research, prize-winning ads, etc."

Joseph Kesselow,
N. Y. HERALD TRIBUNE

VENUS Regular VENUS Regular Roman & Italic

Venus Regular is available in light, medium, bold & extrabold;

Venus Italic in light, medium & bold.

For specimen sheets see your nearest Bauer Type Dealer or write to:

BAUER ALPHABETS, INC.

235 East 45th Street, New York 17, N. Y.

OXford 7-1797-8-9



PHOTOSTATS

**AMERICAN
BLUEPRINT CO.**


7 EAST 47TH ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO 5-0990
60 EAST 56TH ST. Plaza 1-2240

**SPECIAL BARGAINS
in ART MATERIALS
and ART BOOKS**

Write for
"Frien's Four Pages,"
our interesting art
newsletter ...
FREE on request.

A. I. FRIEDMAN INC.
QUALITY ART MATERIALS

25 West 45 St., New York 36/C15-6600



JEC

Joint ethics committee report: a mediation

"An artist should not be asked to work on speculation. *However, work originating with the artist may be marketed on its merit. Such work remains the property of the artist unless paid for.*"

—Clause 8, Code of Fair Practice

An artist was phoned by a representative previously unknown to him. The agent informed him that an Art Director wanted him to make a comprehensive, which would pay \$75. When the artist saw the Art Director he was asked if he "understood the arrangements" with the agent. The artist, expecting billing to go through the agent, assented and did not discuss price with the AD. When he next contacted the rep, he was told the sketch was not accepted, and was on speculative basis. The AD, when queried, claimed to know nothing of the affair and said that any arrangements were between the artist and the agent.

The representative contended there had been no mention of \$75 fee and that all arrangements were made between the artist and the art director.

The art director skirted the speculation charge by insisting that "any arrangements" were between the rep and artist, and certainly no concern of his. The head AD entered the case and stated that he had studied the facts and the artist "had volunteered his work on the project." He pointed out that the agency policy was "never to demand speculative work."

Mediation disclosed that the AD was in the habit of "trying out" speculative campaigns for which artists were asked to make comps from his roughs. This was a blatant violation of Clause 8 of the Code of Fair Practice and of the AAAA Code.

The AD was severely reprimanded and the agency notified. The artist was warned to get more information on future financial arrangements. The agent was deemed guilty of laxity, admitted he had "goofed", and agreed to pay the artist \$50.

Moral: Get your instructions in writing.



Fresh, Breezy Color at 1/2 the Plate Costs With...

Fluoro-Color

***For Newspapers, Magazines,
Litho and Gravure Jobs***

Your advertising comes vibrantly alive with Fluoro-Color, the remarkable new process that cuts full-color plate costs in half. Illustrations gain a new richness, new vitality, more brilliance and truer fidelity to the original.

All this is possible because Fluoro-Color art is prepared with Fluorographic materials and pre-separated for color. Yet, it's rendered in *full color*, much as it will appear on the printed page. Being Fluorographic, all whites reproduce *pure white* with no halftone dot and all blacks and in-between tones and colors as intended. Eliminated in plate-making are costly color-separation, color-correction, hand-opaquing, re-etching and hand-masking.

To learn more about the wonders of Fluoro-Color, send coupon below for full information and the names of photo-engravers, lithographers and gravure plants in your area licensed to use the Fluorographic process.

ALSO BLACK & WHITE FLUORO

... the superior method for making automatic highlight black and white halftones. Send for complete information.

*... made without
... Fluoro or
... corrections*



**FLUOROGRAPHIC
SALES DIVISION**

PRINTING ARTS RESEARCH LABORATORIES INC.

La Arcada Building • Santa Barbara, California

PRINTING ARTS RESEARCH LABORATORIES, INC.
Fluorographic Sales Division
La Arcada Bldg., Santa Barbara, Calif.

Send complete information and names of licensed plants for
☐ Fluoro-Color. ☐ Black & White Fluoro.

Name _____ Title _____

Firm _____

Address _____

WATER IS EVERYBODY'S PROBLEM!

MANY FIND THE ANSWER IN BAKELITE PLASTICS

IN 1939—Independent measurements of water will reach 10 billion gallons each—enough water for today's needs to be in a single lifetime of water.

Business management will average more than \$100 million per year and...
...the water problem will be a major factor in the business world.

For the home, plastic with Bakelite is a major factor in the household...
...the water problem will be a major factor in the household.

It is time a problem of importance, standing as a national water...
...the water problem will be a major factor in the household.

BAKELITE PLASTICS Products of **UNION CARBIDE Corporation**

PLASTIC CAN BE RESPECTABLE

*The product image concept fights
direct and indirect competition*

The Bakelite Brand Plastics advertisement reproduced here is a good example of the product image advertisement. This type of advertising attempts to enhance the prestige of both the brand and the product category. The product image approach to advertising recognizes an important fact of modern business life—that competition from other kinds of products may cut into sales just as surely as competition from other brands of the same product. The plastics industry is a particularly striking case in point because plastics may find themselves in competition with metal, wood, leather, ceramics and a number of other materials.

Start with the premise that some of the connotations of the word "plastic" are negative. The fact that the intelligentsia have frequently used plastics as the symbol for everything in modern life that is cheap, artificial, gaudy and ridiculous, validates this premise. In novels, a vulgar and tasteless female may be characterized as a woman who wears plastic slippers. Whenever plastics come to mind, they are implicitly contrasted with other more "natural" materials and found wanting.

Starch Reader Impression Studies among the readers of *Business Week*

have shown that negative attitudes toward plastics are not confined to the literati. Even executives who are interested in the profit-making potentialities of plastics may feel that all plastics are vaguely sleazy. What can be done about such a situation?

There are several possible approaches, but this advertisement represents one very sound attack on the problem. Although the ad includes four specific applications for Bakelite Plastics, it is not primarily a selling ad; it is a well conceived and psychologically valid campaign to make plastics respectable.

The headline and the light blue bleed page immediately call the reader's attention to the fact that the advertisement deals with an important national problem. Business readers—especially those in manufacturing and processing—have good reason to know that water is everybody's problem. Their own companies are intimately concerned with problems of stream pollution and water conservation.

The reader's personal involvement with the water problem is the factor that adds universality to this advertisement and makes it a powerful product image communication. If the plastics industry can make a significant contribution to

water conservation and control, both industry and product must be recognized as good citizens, and the following reader responses to this ad demonstrate that respectability and quality go hand in hand with citizenship:

"I am glad to know that management is concerned about our water supply. Bakelite is offering more and more products to help."

"Plastic in some form is almost a necessity today, in all manner of living... Plastic is found to be superior for any type of water control or conservation. Plastic is one of the greatest things on the market today."

"We cannot, at present, visualize the full implications of the plastic industry."

It should also be noted that the applications shown here do not present the products as low-cost substitutes for more expensive materials. Other materials might conceivably be used, but the advertisement conveys the impression that these applications are new ideas which are uniquely associated with Bakelite Plastics. Paint, wood or metal pipe might do the same jobs, but plastic does them better.

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REPRODUCED IN 4 COLORS BY OFFSET LITHOGRAPHY ON SPRINGHILL VELLUM-BRISTOL. BASIS 67 (22 1/2 X 28 1/2). SHEET SIZE 39 X 56. PRINTED 18 UP AT 4,000 IPH.

Give you any good ideas for fixing up your patio?

This faithful reproduction of a photograph by Paul Dome is printed on Springhill Vellum-Bristol, one of America's new *first family of fine papers* by International Paper. —>



Your good printing—on our good International Papers— can bring new products to millions in their own homes

THIS INSERT, printed on new Springhill Vellum-Bristol, is proof of the beautiful results you can achieve with this 100% bleached sulphate sheet.

Notice its brilliant clean-white look. Its glare-free qualities. Its great strength. Its bulk vs. weight ratio. Then expect to be

surprised by this paper's economical price!

Leading printers find that Springhill Vellum-Bristol is ideal for letterpress, offset-lithography and silk-screen printing. Now available in improved white, plus six attractive pastel colors, Springhill Vellum-Bristol is made to order for menus, covers,

die-cut cards, magazine and catalog inserts, direct-mail pieces—any job that must combine *quality, versatility and economy.*

Ask your paper merchant for samples of Springhill Vellum-Bristol and information about the other printing grades in our new *first family of fine papers.*

HEADS YOU'RE A PRO, TAILS YOU PAY TAXES

New New York State Tax Decision Exempts Some Illustrations As Professional

The thousands of artists and designers awaiting a break in the log-jam of appeals of unincorporated business taxes levied by New York State, witnessed the first break in the pile up of undecided cases, are more perplexed than ever.

Two conditions add to their perplexity. 1. A new principle has been enunciated. It seems illogical and without basis in law. It seems to be just a compromise. 2. Since the Tax Commission need not follow as precedent its own decisions, unlike court decisions, one wonders whether this just decided case is setting a new pattern or not.

Attorney Sarah L. Day, who won the case for the Komisarows several years ago, handled this case too. Her clients were Saul Weil and Gabriel Audin (The Artisans) of New York City. She writes Art Direction readers as follows:

"In March, 1959, sometime after the formal hearing was had, we received a request from Mr. Samuel Michelson, Senior Tax Administrative Supervisor, who had presided at the hearing, for detailed information with respect to the sources of the income of Mr. Weil and Mr. Audin during the years in question, which were 1951, 1952 and 1953. They asked for the following:

- "1. The amount of such income received for illustrating magazine and other advertisements.
- "2. The amount of such income received for illustrating calendars, advertising pamphlets, circulars or other advertising material.
- "3. The amount of such income received for illustrating house organs, reports and periodicals sent to stockholders and similar circulars.
- "4. The amount of such income for illustrating stories, editorials or other magazine and book articles.
- "5. The amount of such income received from the sale of paintings or illustrations not executed for any of the four purposes above enumerated.



*"Let's face it, boys. We should have called
The Bettmann Archive in the first place!"*

● In this lush conference room plans for next year's campaign were not getting anywhere until the art director suggested the Bettmann Archive as the one best source of picture material. This collection of over a million historical prints and photos on every subject is carefully indexed for rapid and intelligent selection of pictures to fit your needs. Call us for approvals.

BETTMANN ARCHIVE

215 East 57th • New York 22
Plaza 8-0362

THE CREATIVE ART DIRECTOR'S PRIME SOURCE OF HISTORICAL PICTURE MATERIAL

ANNOUNCING THE EXCITING NEW ART MEDIUM!



SET INCLUDES:
8 Speedy "Dry-Brush" colors
1 bottle Speedy Solvent • 3
Aluminum Nib Holders • 15
Speedy Felt Nibs in six shapes:
Round, Fine Round, Square,
Cube, Chisel, 4-Way; PLUS Wood
Nib for finest line and detail
work • Convenience Platform.

The new Speedy "Dry-Brush" Set No. 718A answers the artist's basic need of a wide-range palette of instant-dry, waterproof colors for use in "dry-brush" techniques, sketching, hatching, pointillism, color-control and exciting new effects. For a descriptive bulletin, write:

SPEEDY PRODUCTS, INC. Dept. D-7 Richmond Hill 18, N.Y.
All Speedy Products, including the world-famous original MAGIC MARKER, are protected under one or more of the following U.S. patents: 2416596, 2523879, 2547541, 2713176, 2805641. Other U.S. and World Patents pending.

5⁹⁵
COMPLETE

**TOP
QUALITY
TOP
TALENT...**



SET
26-26



*"...the best art is
better with Grumbacher
Designers' Colors"*

... used by the artists and
designers at award-winning
Lester Rossin Associates.

Designers' Color Sets with large
diameter round cakes—

26-26 24 colors . . . \$4.95
26-13 12 colors . . . 2.50
26-7 6 colors . . . 1.40

Tubes— $\frac{3}{4}$ " x 4"—45¢
Refill cakes—25¢
Gold & Silver—50¢

GRUMBACHER
Inc.
460 WEST 34th STREET, NEW YORK 1, N. Y.

FREE! Enter the **CRANE-GALLO**
LABOR DAY SWEEPSTAKES

RULES
Everyone eligible except trade
excepted members and
employees of
Crane Gallo.
Drawing will be
held on Septem-
ber 12th at 12
Noon in our
store . . . Win-
ners, if not pres-
ent, will be noti-
fied by mail. Entry
stubs must be
post-marked not
later than mid-
night Sept. 9th.

6 BIG, BEAUTIFUL PRIZES
Nothing to buy... Just fill out Entry
Stub below, or a reasonable fac-
simile thereof.

**1st PRIZE . . . A 31X42" Crago
De Luxe Drawing Table**
**2nd PRIZE . . . A Crago Economy
Tabouret**
**3rd PRIZE . . . A "Magic-Arm" 2
Tube Fluorescent Lamp**
**4th-5th and 6th PRIZES . . . A Set
of 60 Eagle Prisma pastel Pencils**

NAME _____
ADDRESS _____
CITY-STATE _____
FIRM NAME _____

Crane-Gallo
artist supplies
110 West 31st Street — New York 1, N. Y. LA 4-9476

Morilla
**LAYOUT
PADS**

The World's Finest Layout Pad Line

No. 82 "TOWER" Tracing Pads
Parchment type, very trans-
parent, inexpensive. A leader
in studios and schools for over
a quarter century. 9 x 12, 11
x 14, 14 x 17, and 19 x 24.

**No. 550
"THE
ADVERTISER"
Layout Pads**
Unusual, semi-smooth, translu-
cent surface. For ink or pencil.
Sized to prevent feathering. Ex-
tra fine tooth. The advertising
man's favorite. All popular sizes.

**No. 666 "ART DIRECTOR"
Layout Pads**
Popular, rag-content, semi-
transparent stock with
pronounced "tooth". Strong,
durable. All pad sizes.

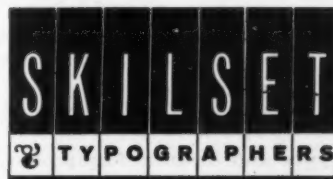
The MORILLA Company
NEW YORK CHICAGO LOS ANGELES



WHEN YOU GET RIGHT DOWN TO BRASS TACKS OR COPPER CENTS, THE MOST IMPORTANT THING ABOUT THE PRICE OF ANY JOB IS WHAT YOU GET FOR IT. AND AT SKILSET, WE ASSURE YOU, YOU GET EVERY LAST CENT'S WORTH AND MORE. WE'VE COME FROM SCRATCH TO REAL SUCCESS IN A FAST TEN YEARS BY GIVING EXTRA QUALITY, EXTRA SPEED, EXTRA SERVICE, ON EVERY JOB, TO EVERY CUSTOMER. WE'VE ASSEMBLED THE MOST MODERN AND COMPLETE TYPESETTING EQUIPMENT, INCLUDING OUR

skilset  **brightype**

THE REVOLUTIONARY NEW PROCESS THAT PERMITS, FOR THE FIRST TIME, THE CONVERSION OF ANY COMBINATION OF PRINTING METALS DIRECTLY INTO PHOTOGRAPHIC IMAGES ON BOTH FILM AND PAPER FOR USE BY ANY PRINTING PROCESS. PLEASE CALL AND LET US SHOW YOU THE NEEDLE-SHARP, NON-SMEAR REPRO PROOFS AND TELL YOU MORE ABOUT OUR SPECIAL FACILITIES AND WHAT A SAVING THEY CAN MEAN TO YOU IN \$ AND ¢.



250 WEST 54TH STREET, NEW YORK 19, N. Y. PLAZA 7-2421
DAY AND NIGHT SHIFTS • "PRONTO" PICKUP AND DELIVERY SERVICE

ORIGINAL
HAAS

Clarendon

in regular
and bold
sizes 6 to 72 pt.

This redesigned version of an ancient Clarendon cut has been produced by the Haas Typefoundry in Switzerland. Clarendon, unlike many other type faces has won immediate and wide acclaim in the typographic world both in Western Europe and in the United States and Canada. Available from your leading importer of European types:

**AMSTERDAM CONTINENTAL
Types and Graphic Equipment, Inc.**
288 Fourth Avenue, New York 10, N.Y.
SPring 7-4980

taxes

"6. The amount of such income received from any other art activities with an explanation of the taxpayers' activities for which such income was received.

"We furnished the requested information to the best of our ability, at the same time advising Mr. Michelson that it did not matter what the purpose was for which the art work was used; only the character of it mattered, and calling his attention to the proposed use of the painting of the "Naked Maja" to advertise a motion picture, pointing out that this commercial use would not make the picture any the less a great work of art. "The determination which we received a day or two ago reads as follows:

"Upon the foregoing findings and all of the evidence presented herein, the State Tax Commission hereby determines

"That the taxpayers' activities constituted the practice of an exempt profession within the meaning and intent of Section 386 of the Tax Law to the extent such activities involved the execution of illustrations for stories and other articles and execution of illustrations used in house organs and reports to stockholders; that the balance of the taxpayers' activities involving the execution of illustrations for business or commercial advertising purposes constituted the carrying on of a taxable unincorporated business rather than the practice of an exempt profession within the meaning and intent of such section, the income from which was subject to the unincorporated business income tax imposed by Article 16-A of the Tax Law. (Emphasis mine).

"I believe it is almost unnecessary to comment on the obvious inconsistency of the above holding. There is absolutely no basis in the law for such a decision, there being no requirement in either the statutes or the regulations with respect to the particular use to which professional work is put. The only requirements are that (1) the person be engaged in the practice of a profession in which (2) capital is not an income producing factor and (3) at least 80% of the income is from personal services.

"As you know, the State has been fighting against granting professional status to the artist for a long time, despite the fact that he is recognized as such by the Federal government in its Wage and Hour regulations. I know that other
(continued on page 71)



**ERASES
DRAWING
ERRORS
BEST**

**NEW WAY
ERASER**

Gentle erasures that never scratch or damage drawings. Ideal for pinpoint erasing. Preferred by professional people everywhere.

**At better stationers and
artists' material stores.**

WRITE FOR SAMPLE, NAMING THIS
PUBLICATION





—good for your art work, too!



Each Bainbridge Board is hung individually and straight to stay straight and lie flat for its entire useful life. All are slow-dried in clean, temperature-controlled air. Then, they are carefully hand sorted to eliminate even slightly imperfect boards.

No wonder Bainbridge is the line most in demand by top professionals and amateurs alike. Have you tried a Bainbridge Board — you should!

BAINBRIDGE

At all art supply stores in most popular sizes

Since 1868... famous for high quality

• Illustration Boards
• Drawing Boards • Mounting Boards
• Show Card Board • Mat Boards

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.

How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise... tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell
Jon Whitcomb
Stevan Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludekens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

FAMOUS ARTISTS SCHOOLS
Studio 383 Westport, Conn.

Send me, without obligation, information about the courses you offer.

Mr. _____ Age _____
Mrs. _____
Miss _____ (PLEASE PRINT)

Address _____
City _____ Zone _____ State _____

YOU TOO



CAN SAVE TIME

...effort and money with BLU-ZIP self-sticking acetate sheets. It never ages! Easy to use — positions where you want it... stays where you put it!

Available in unlimited patterns, shades and symbols, PLUS custom-designed logos, trademarks, signatures, etc.

Repeat — repeat — repeat! Again and again... exacting, clear reproductions from the same art. BLU-ZIP won't peel, buckle or blister — withstands heat up to 300 degrees!



Hurry To Your Dealer Today
or write for free catalog!



PARA-TONE INCORPORATED
512 West Burlington • La Grange, Illinois

PARA-TONE PRODUCTS—first choice with professionals — everywhere!



**"All things excellent are
as difficult as they are rare".**

SPINOZA

Tom Allen/Illustration
Howard Arnold/Art Direction
Alice Beck/Photography
J. Wolfgang Beck/Design
Sal Jon Bue/Design
John Cabore/Drawing—Fashion
Dolores Cannata/Audio Visual Art
Carmine Cardamone/Production
William Charnatz/Humorous Illustration
Ross Coates/Graphics
Hubert Crehan/Painting
Francis H. Criss/Painting
David Deutsch/Art Direction
Ernst Ehrman/Packaging
Theodore Emanuel/Sculpture
Ernest Ericson/Layout Rendering

Rupert Finegold/Comprehensive Lettering
Harry Fisk/Illustration
Robert Frankenberg/Illustration
Bob Gill/Design
Ephraim Gleichenhause/Design
Tom Gill/Caricaturing
Harry Gordon/Design
Burton Hasen/Painting
Phil Hays/Illustration
Joseph Hill/Airbrush
Burne Hogarth/Anatomy
Eugene Karlin/Drawing
Chaim Koppelman/Graphics
Michael Loew/Painting
George Miller/Photo Retouching
Raymond Nicyper/Technical Illustration

Bill O'Brien/Two-Dimensional Design
Tony Palladino/Design
Robert Andrew Parker/Illustration
Reese Patterson/Audio Visual Art
Jack Potter/Drawing—Fashion
Josef Presser/Painting
Robert Shore/Illustration
Elijah Silverman/Finished Lettering
Louis Silverstein/Art Direction
Howard Simon/Painting
Charles Strauss/Gag Cartooning
Eugene Thompson/Technical Illustration
George Tscherny/Design
Robert Weaver/Illustration

School of Visual Arts 245 E 23 St NY 10, NY

Cleveland names Don Gallagher

New officers are McCann-Erickson AD Dan Gallagher, president; William Durica of Clem Cykowski & Assoc., vp; Steve L. Atzel of Advance Art, treasurer; McC-E AD David Lind, secretary. Executive board members are Gordon Weir, Federman & Assoc.; King Beach, King Photography; Joe Venaleck, Artist Studio.

Professional orientation works in St. Louis—ADs' plan

Results of the NSAD art education survey showed a heavy number of requests from ADs across the country for schools to do more professional orientation. In St. Louis a plan to do just this was worked out by Robert S. Robison, past president of the St. Louis club and head of the design and illustration department, School of Fine Arts, Washington University. It involves a series of Saturday sessions for seniors, with at least 20 speakers who include ADs, agency creative heads, directors of media, marketing, research, art buyers, tv directors, studio managers, publicity and ad directors.

Some of the AD club members who worked on the project were past presidents Rudolf Czufin, vp and exec AD, Gardner Advertising; Josef Dettling, asst. exec AD, Gardner. Also Roy Paul, Cassell and Paul; and Gardner staffers Dale Kirchhoff, account AD; Julius Sartoris, merchandising AD; and Trent Eberts, tv visual director, all club board members; and Joe Kurtz, AD Stix Baer & Fuller.

chapter clips

Baltimore: Recent club program at Wal-

ters Art Gallery pointed ways ADs could use an art museum as idea source, especially for color, form and design . . . Holmes I. Mettee Studio had photography exhibit for club members . . . Alexander Roberts, a photographer-illustrator for 23 years, general manager of Interstate Industrial Reporting Service, conducted 90-minute workshop.

Chicago: Edward A. Adams, director of the Art Center School in Los Angeles, presented a color slide show of outstanding work being done in art education. Directors of all Chicago art schools were club's guests that evening . . . And ADs were guests of the Chicago Copywriters' Club for program on Symbology in Advertising, with Fairfax M. Cone, chairman of the executive committee, FC&B.

Cleveland: Fine art show and exhibition at Halle's Art Fair included 18 pieces by ADCCers . . . Clem Cykowski, Dan Gallagher, and Ted Lozier judged show motif design competition for Canton's First Annual. Chose entry by Keith Miller, AD, Ted Witter agency . . . ADCC membership now totals 111 . . . Scholarship fund growing, thanks to money from education lecture series at Cleveland Art Institute . . . Ad Club School teachers include John Spiri, Chuck Bowen of FSR and Mario DiSantis of Creative Art . . . Bill Durica is another participant in club's program to send lecturers to area's schools and organizations . . . Al Dorne of Famous Artists has donated a full scholarship in FAS course, to be presented at annual awards luncheons . . . Faculty and seniors of Cleveland Institute of Art were luncheon guests recently. Program included talks by director J. McCullough and instructors Paul Riba, Marco De-

Marco, and an exhibition of student portfolios.

Memphis: Memphis Engraving was host for monthly meeting. Marvin Cole, Jr. discussed the Kemart process of drop out halftones . . . Club will do promotion for members by newsletter feature, Artist of the Month. Will include brief biography, samples, and go to area's art buyers.

New York: ADs added to the membership roster are Dean Avery, of Muray Assoc.; Irwin Bag, Wm. Esty; Whitney Lee Savage, tv AD at J. Walter Thompson; Stanley Sherwin, JWT; Leon Batlin, vp, Altman-Stoller; Hershel Bramson, vp, Lawrence C. Gumbinner; Arnold Holywell, Western Ptg. & Litho.; Elliott E. Engler, Lambert & Feasley; Art Rothenberg, art dept. head, Leber & Katz; Louis A. Magnani, Marsteller, Rickard, Gebhardt & Reed; William Jacoby, vp and exec AD, Emil Mogul; Roy E. La Grone, Avon Publications; Sidney Smith, exec AD, Norman, Craig & Kummel; Roy Loveday, Lawrence Gumbinner; Philip Meyer, group head, Cunningham & Walsh; Robert H. Petrocelli, Dowd, Redfield & Johnstone; Andrew Dennis, D'Arcy; Dominic G. Rizzo, Anderson & Cairns.

St. Louis: The tv commercial was subject of recent meeting of Advertising Writers Club. ADs were guests, and Fred J. Niles, president of Chicago and Hollywood Fred Niles Studios, was speaker . . . All nine communications clubs in the area, including ADC, attended Know Your Government luncheon—the first time everybody got together for one event. Arthur "Red" Motley, publisher of Parade, was speaker. Guests of honor were Mayor Tucker, city and county officials.

Distinguished backgrounds...

MOHAWK SUPERFINE : *Text, Cover and Bristol*

POSEIDON OPAQUE : *Text, Cover and Bristol*

HALFMOON VELLUM : *Vellum and Cover*

ARTEMIS : *Text and Cover*

CORTLEA : *Text and Cover*

DIANA : *Text and Cover*

NAVAJO : *Cover and Text*

MOHAWK VELLUM : *Vellum, Cover and Bristol*

MOHAWK OPAQUE : *Vellum and Smooth*

MOHAWK OFFSET :

...for the finest printing

MOHAWK PAPER MILLS, INC.

A D N E W S



NY Artists Guild elects Robert MacDonald

Consultant
AD/artist
Robert

MacDonald is president of the Artists Guild of New York, taking over from Ernest Brown who resigned before his term expired. MacDonald, also a member of the Society of Illustrators, was AG president 1955-56, and has served as first vp, and treasurer. Other new officers are first vp John T. Garatti, second vp Georgette Boris, secretary Margaret Ayer, recording secretary Otto Markevics, treasurer Vernal Pinkney.

Directors elected for a three-year term are Bruno Junker, Jack Keay, George Buctel, James Ernst and Chris Lardas.



U.S. Industries Overall company image of USI will be unified in this new symbol designed by Gerald Stahl Associates. The new trademark, to replace 14 separate marks for each of USI's national and international divisions,

will be used in all black or with the horizontal bars in red, or with company name placed alongside.



Heart-stopping action shot dynamizes adventure series

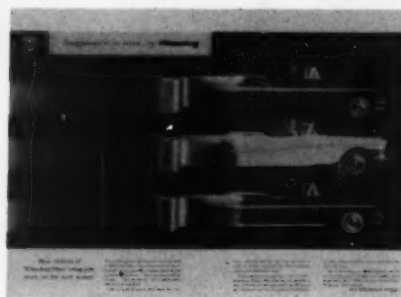
create excitement, point up the product's availability around the world, reached a high spot with photography by Howard Friedman of Pix Inc. AD Caesar Ferri, C. J. La Roche, has always evaded hoked up shots, used authentic on location photography, either sending photographers on assignments or buying from those already on location in areas with available unusual, dramatic situations.

Friedman backgrounds this job: "(It) was only possible after we had spent two days ski-mountaineering about 40

Canadian Club's years-long campaign to

miles in the wildest part of the Alps, and after I had climbed in and out of a dozen crevasses, run down a small avalanche. Once the site was located, we had to smuggle in dynamite from Italy. Skiing around with blasting caps in my jacket we installed enough to blow off a small mountain—in the process of preparing our photographic location. For the actual shooting, I had to climb down 75 feet into an overhanging crevasse which alpine guides were loathe to enter. My position as photographer was a narrow ledge of ice wedged above another 150 feet of chasm. Unfortunately for my peace of mind a few tons of ice were slowly falling."

Headline lettered by Herbert Feuerhake. Product shot, lower left, Wendy Hilty. Copy, Jim Trager.

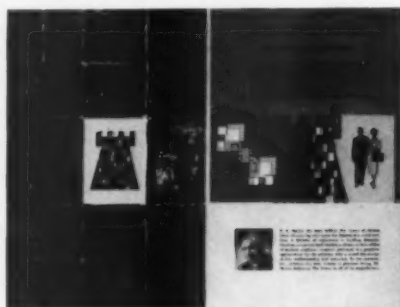


Imagination in illustration for 'imagination in steel'

Wheeling Steel
Com-

pany business media campaign by Cunningham & Walsh ADs Steve Baker and Nick Pappas has as its slogan, "Imagination in steel." To fit it, illustrations imaginatively indicate product and its end uses. For this ad autos were built

3D by Ted Tinker, the people shot separately and then stripped in. Photography by Lester Bookbinder. Copy, Hap Donham. Type, Century Schoolbook.



Rental brochure for the few For limited market ("those few endowed with great fortunes"), brochure for 28-apartment Tower of Golden Isles, Hallandale, Fla., has elegant colorful art, chess castle as symbol. Stock is Hamilton 65 and 80# Carousel Cover. Piece won Best of Show award in Sixth Annual Show, AD Club of Greater Miami, and also first prize for design of complete unit in brochure/direct mail category. ADs: Jerry Bogorad, Arthur R. Ehrhardt. Designer: Bogorad and Ehrhardt Inc. Cover illustration: Jerry Bogorad. Agency: E. J. Schaeffer & Associates.



Design for new image, for color cost saving AD Amil Gargano, Campbell-Ewald, broke away from conventional product type of campaign for Delco Motors, with this spread to establish progressive company image. Client hadn't requested this, but Gargano did it anyhow, not at all sure it would be accepted. AE Don Wright sold it on basis that design, rather than words, would project quality and progress, and stand out in a field where all campaigns have only one story to tell—quality and service.

Ad, in business and industrial media, saves color costs. Gargano, who did it before being transferred from C-E

Detroit to New York, managed a 3 color spread though charges are for 2 colors per page. Left hand page, red and black. Right hand page, yellow and black. Ad also ran as one-pager, black and yellow. Type, Caslon 540. Copy, Chuck Foster.

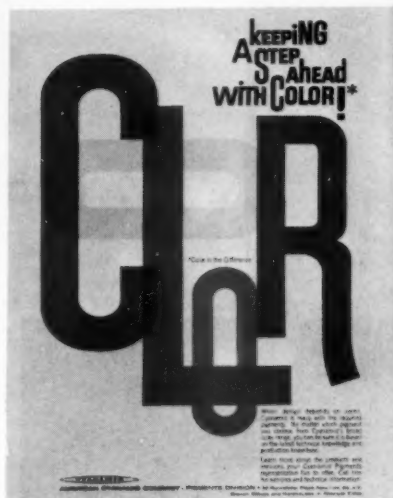


KC's past president forms ad agency Austin Harmon, immediate past president of the Kansas City AD club, and John Lee Smith, former advertising sales representative for Capper Publications, have organized Harmon Smith Inc. at 557 Westport Rd., Kansas City, Mo. Harmon has been an agency creative director and ad mgr. of Goldman jewelry stores. Smith served as sales vp of a design/ad firm.



News ad plays up the news AD George Lois, DDB, got his story on Monday morning, needed mechanicals in different sizes and layouts ready for 11 papers Monday afternoon. The deadlines allowed only simple engraving at news plants. Copy, by Will

Chasan at ILGWU, hung on shock news-story. Lois picked out stopper lead in Caslon 540, put it at the bottom of a black block to lead the eye into text. This is the tabloid ad. Standard size ad had, in addition, inset of NYTimes newsstory at bottom of left hand column, for added news value. Label at right is blown up stat of actual label on cloth.



The visual sell Pure process colors and what happens when they overprint combine in design of the word "color" in American Cyanamid Pigments Div. ad. This was "a natural solution" for message illustration plus problem of time (three days from start to finish), reports AD Murray Muldofsky, Hazard. Speed necessary to produce the ad—originally client wanted art plates in Holland—did not allow time for photography or art, so Muldofsky designed letters to express movement, added bounce to head, too, both hand-lettered by Ed Kowal Studio. Copy by Grover Logan, AE. Exec AD, Jack Thwaites.

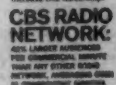
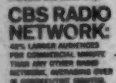
Moving transparencies

Two ways of adding motion to normally static transparencies were demonstrated at a recent meeting of the National Visual Presentation Assn. by Stan Schwartz of Technical Animation, Inc. and Irvin Stein of Visamatic Corp. Eyeball, NVPA newsletter, reported Schwartz achieved five main effects—linear flow, gaseous flow, radiation, agitation, and blinking—by using special tapes on transparency and a polarized disc between the light source and transparency. Stein's method, also based on polarized light, supplants series of overlays.

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Eleven small space ads scattered throughout a



33



Type, it seems, is oldtime, newtime, anytime

A few examples of the continuing interest in

type as design range from historic faces to most avant garde. The rule that you must not mix faces is disregarded with a vengeance. ADs now try for as wide a mixture as possible.

Three editorial spreads in Vogue recently used a total of 56 faces as background for Karen Radkai photography. Nearly all the faces were from Photo-Lettering Inc. but some handlettering was included. ADs, Alexander Liberman and Priscilla Peck. Models, Anne St. Marie, at left, and Isabella.

The "fractured French" page for Renault has 10 statements in different faces (from Photo-Lettering Inc.) and different colors. Ad is first in series which will have lots of copy, color and variety of type. Why the melange? AD Edson Newquist, Needham, Louis & Brorby, said each sentence stands by itself, so a separate face and color helps stand out value. Photographer, William Helburn. Copy, George Soter. Models, Barbara Rhodes and Scott McGuire.

Newspaper campaign for Four Roses Antique Kentucky Straight Bourbon Whiskey combines type and Photo-Lettering faces to reinforce oldtime flavor of product name and label. The word "Antique" is reproduction of logo on label. AD Ray Todd of Young & Rubicam used pen and ink drawings by Milt Glaser and type direction (layout and design) by Seymour Chwast, both of Push Pin Studios. Copy, Norm Robbins.

Seventeen's house ad went in for old faces and ornaments in layout by former asst. AD Herbert Lebowitz. Faces, from top to bottom, are Playbill, Comstock, Century Expanded, Jim Crow, Lithograph Shaded #7, Type Script, Comstock, Century Expanded, and Seventeen logo. All type by Typo.



Lawrence-Schnitzer wins Grand Prix at Cannes with Ed-mund Penny

and Gloria Akin contemplating a visit to showroom, is from the 1959 Chevrolet station wagon commercial which won the first Grand Prix ever awarded to an American producer at the Cannes International Advertising Film Festival. A two-minute color production, originally shown on the Dinah Shore show, it is wordless except for one line by off-camera announcer at end.

Jerry Schnitzer, exec vp of Robert Lawrence Productions, and Kensinger Jones, vp Campbell-Ewald, Detroit, created the concept. Piece was produced by Lawrence-Schnitzer Productions, Hollywood affiliate of RLP, and directed by Schnitzer. Scenic designer, Ernst Fegte; cameraman, Carl Struess; editor, Jack Ruggiero; music composed by Stanley Wilson.

A Lestoil animated commercial by Robert Lawrence Animation, NYC, won a commendation.

NAAS elects Donderi

New officers of the National Association of Art Services are president Hector Donderi, first vp Joe Boyan, second vp Dan Cassell, secretary Jack Seiden, treasurer Irv Cummins. Ashton Robinson has been appointed executive secretary. For membership, meeting and other information, he may be contacted at 250 W. 57 St., CI 5-6291.

Sales Promotion Executives elect Joel W. Harnett

New York chapter of SPEA has named as its president Joel W. Harnett, director of promotion and assistant to the publisher, Look Magazine. A member of the motivation research committee of ARF and director of SPEA, he is on the promotion committee of Magazine Publishers Assn. Former NYSPEA president Jack Forsyth, regional sales promotion

mgf., Trans World Airlines, has been elected to the board of directors.

Other new officers are first vp Stanley Goodman, credit promotion director, Grayson-Robinson Stores; second vp William H. Green, vp, K&E; secretary Stella Lester, copy director, Grey; treasurer Robert A. Paulsen, sales promotion coordinator, Du Pont.



Grey names Dolobowsky With the agency since 1954 and group AD since 1957, Robert Dolobowsky is now vp/head AD.



Brunell heads KC Art Institute Following the retirement of William M. Symon as exec vp, Kansas City Art Institute and School of Design, Richard H. Brunell has been appointed president. He came to KCAI last August as dean. He has been director of the Atlanta Art Institute, head of the art dept., Atlanta div. University of Georgia, AD of G. M. Basford, NYC, and directed department of ad design, Rhode Island School of Design. As a

designer he won annual awards in Atlanta during 1953-56. He has been a nominee for the NSAD AD of the Year poll.

ROP conference: AD contest, workshop, Editor & Publisher awards

To stimulate creative interest in ROP the Fourth Annual Newspaper Color Conference, at the Biltmore Sept. 29, is holding a design theory contest for ADs. Submissions are to be done in full page newspaper size and should be roughs of new ideas in newspaper ROP color utilization. First prize, \$1000; second, \$500; third, \$100. Judges will be an AD, an ad agency merchandiser, and a newspaper mechanical expert. For entry blanks and details, contact Art Directors' Call to the Colors Contest, c/o Arthur Brashears, 141 E. 44 St., NYC 17, or call MU 24268. Entry deadline is Sept. 11.

The conference will be a series of creative workshops in design, production and marketing. Panel discussions will be led by leaders in those fields. Repeat morning and afternoon sessions will be held. The Third Annual Editor & Publisher awards for outstanding ROP color ads will be presented at a luncheon.

The conference comes at a time when newspaper color advertising is at an all time high. Over 850 dailies run black and one color, 314 run full color. In eight years ROP color lineage has grown 168% and 1959 is expected to break all records. Studies showing high readership and retention will be released at the conference. The program will emphasize newspaper color's effectiveness not only in reader attraction but as reinforcement of product identity.

General chairman of the conference is Howard C. Story, Jr., of Story, Brooks & Finley, newspaper representatives. The meeting is sponsored by the American Association of Newspaper Representatives in cooperation with Art Directors Club of New York, Newspaper Advertising Executives Assn., AAPC, 4As, BNF, and the Bureau of Advertising of ANPA.



Indianans hear about outdoor John C. Butler, left, president of the Art Directors Club of In-

diana, with club members and officials of General Outdoor Advertising Co. during recent meeting on poster design. Next to Butler: Leland Patton, vp/AD, Bozell & Jacobs; AE Herbert Linsmith, GOA; guest speaker William Miller, general AD GOA, Chicago; Mrs. Hanna; J. D. Hanna, director/branch mgr., GOA, Indianapolis.

In the news

Eastman Chemical Products was first to promote textile (its new polyester fibre Kodel) on pick-up and delivery trucks. The campaign was also the first contract for Mobil-Ads, new firm which represents 83 trucking companies and offers area coverage—such as the New York garment district where Kodel campaigned on 125 trucks during Market Week . . .

Following the Coca-Cola practice of drastically cutting down tv commercials in both time and tone, Schaefer Award Theatre (showings of movie classics) soft pedals its breaks, limits them to four during an entire movie . . . The Display Center, 400 Eighth Ave., has a reference library of domestic and foreign display books, periodicals and catalogs on materials and packaging. Available to display and allied industries free . . . Use of room props such as clocks, folding screens, bubble lamps, fireplace equipment, etc., offered free by the Howard Miller Clock Co., Zeeland, Mich.

Museum of Modern Art holds international packaging show Sept. 9-Nov. 9, will include hundreds of commercial, industrial and experimental examples—from wrapping paper to a 370-cut. ft. container. Show will stress package structure, and surface decoration. Mildred Constantine, associate curator, and Arthur Drexler, director, department of architecture and design, direct the exhibit. Co-sponsors are Container Corp., Reynolds Metals, and the Natl. Distiller & Chemical Corp. . . .

In addition to the usual information requested from agencies by advertisers on the prowl, there may be another set of detailed answers required—about the art dept. Coats & Clark's, after parting company with K&E, sent out a questionnaire which asked, "Who will actually make layouts on our account? Do not name your art director if he will only supervise." Also checked to see if and how much agency created and executed—as opposed to farmed out—collateral and other advertising . . .

Ster's been deleted. Champion Paper & Fibre Co.'s house magazine for house magazine editor has been dropped. ●



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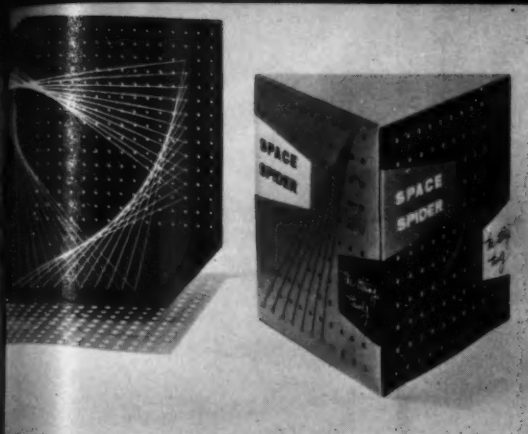
WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

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1) Imaginative use of tv time

McCann-Erickson's handling of the Coca-Cola commercials in their hour-long, America-wide programs make tv advertising history as a first instance of an advertiser's relinquishing nearly all commercial time, for a practically uninterrupted program flow. Two commercials, about eight seconds each, were the only breaks in America Pauses for the Merry Month of May. Announcer's introduction, "and now a word from Coca-Cola"; then camera on model Jeryle Johnson holding a coke, audio of single word, "refreshing"; then back to announcer for "thank you." Network also omitted middle station breaks. Six minutes of commercials are allowed on hour-long programs.

Idea for keeping the program as refreshing as possible was Sylvester (Pat) Weaver's, then consultant to McCann-Erickson and now chairman of its international division. Policy of shortest

breaks, briefest message, it was felt, would be most successful for such a well known product. Since emphasis was wanted solely on "refreshing," more words could only be repetitive. However, for insurance, product appeared five times during program in natural situations—such as picnic—without audio. Exec producer, Barry Wood. Commercial director, William R. Workman.

2) Product theme dramatized in package design

Display carton designed by Walter Landor & Associates is versatile enough for several mass display designs, uses product's own design and purpose in graphic visually telling story of package contents. At left, a possible assembly of the Space Spider.

3) Distortion of reflection for water theme

Harper's Bazaar AD Henry Wolf wanted a woman-and-water illustration for cover of issue featuring "The Wonders of

Water." Gleb Derujinsky's photograph of model Carmen and water glass portrays water's distortion of reflection in tasteful, imaginative way. AD Wolf worked logo to fit the theme.

4) Cartoonlike humor richer in photography

Putting wheels on a loaf of bread is not a new idea but treated with photography's realism, it conveys at the same time humor and sober point of ad message. Back view of truck and association of highway driving gives feeling of motion. Newspaper ad by AD William Taubin, DDB. Copy, Judith Protas. Stock shot of truck.

5) Luxurious food packaging wears well

General Foods' international Gourmet line is a standout in the food field. Though not in the same visual class with candy or cosmetics, packaging is rich looking, imparts prestige. Designed by Josephine Von Miklos, the line's basic

1) Karl Fink, industrial designer.

2) Georg Olden, director of graphic arts, CBS-TV.

3) Garrett Orr, Eastern AD, Outdoor Advertising, Inc.

4) George Krikorian, promotion AD, Look.

5) Peter Palazzo, advertising & visual director of Henri Bendel.

6) Art Kane, executive AD, Irving Seiwert, Advertising.

7) John Jamison, AD, J. M. Mathes, Inc.

8) Gabriel de Millian-Czarniecki, designer, Container Corporation of America.

9) Lester Rondell, art group supervisor, Grey.

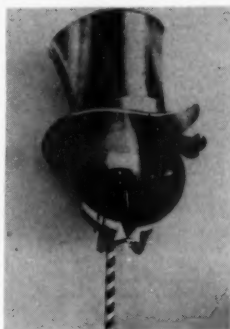
10) Onofrio Paceione, art group supervisor, Grey.



7)



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color scheme is white, black and gold. Product illustrations by Larry Beall Smith who worked in oil monoprint, a reverse technique on glass, developed by Degas.

Miss Von Miklos chose Perpetua type for basic names around a compass logo, and Futura Medium Condensed for titles and descriptive copy. U. S. Printing & Lithography Co. printed 50-odd different overwrap labels. Logo was lithographed directly on top of can in country of origin of each product. Boxes were designed by GF packaging staff who maintained feeling of product package, added humorous touch with cartoon art suggested by GF ads. Product packs have received Lithographers & Printers Natl. Assn. award in four categories and were included in AIGA 1958 Graphics in Packaging exhibition.

6) A free approach to recognition

For a switch, product packs and trademarks for Merck & Co.'s food additives, like Monosodium Glutamate for institu-

tional use, don't all look alike. Inventive and smart imagery theme achieves identity. Past packaging had industrial chemical look. Designer Ernst Ehrman, who thought the fact that product is used by cooks was more important as basis for design than fact that product sells to institutions, suggested a more taste-appeal look.

China casserole, a give-away, is packaged in a set-up gift box decorated with features from regular packages which use orange, brown and chalk, have stylized outline sketches of food items.

7) Letters overflow for gigantic impression

Outdoor campaign for Kellogg's Rice Krispies and Corn Flakes gets effect of more space than 24-sheet offers with design which allows too little room to completely spell out company name. Another daring concept is the product placing over company name, hiding more of the logo. Campaign marks Kellogg's return to outdoor after an absence



10



11



12)



13)

of many years. Company, departing from usual practice of one design for 30 days, will feature two—each for a different cereal—posters simultaneously in each market. AD, Norman Houk, Leo Burnett, Chicago; art, Harriet Pertchik; lettering, Schreiner-Bennett Studio.

8) 3D cartoon promotes product line

Double face tomato gentleman, 57 in. high, promotes H. J. Heintz products to supermarket shoppers. Cardboard sculpture and artwork in red and black achieve 3D effect. AD, Stan Wood. Designers, Peter Baka and Jerry Garfield. Art, the Merrick staff. Mfr., Merrick Co.

9) Fresh, spontaneous newspaper illustration

Dorothy Hood's drawings for Lord & Taylor's AD Harry Rodman have established an image of the department store that is the envy of the field. Unique in newspaper advertising, the illustrations have charm and personality, reproduce well. Miss Hood uses a chromolite

line, preferring the ink solution for her light line, and flat washes. Though the usual L&T ad has several figures, this layout by assistant AD Kermit Adler uses one large figure to emphasize single product, Germaine Monteil cosmetics, fit American Beauty theme. Artist Hood doodles sig into art layout. Copy by Pat Young.

10, 11, 12) A forceful display—but no product

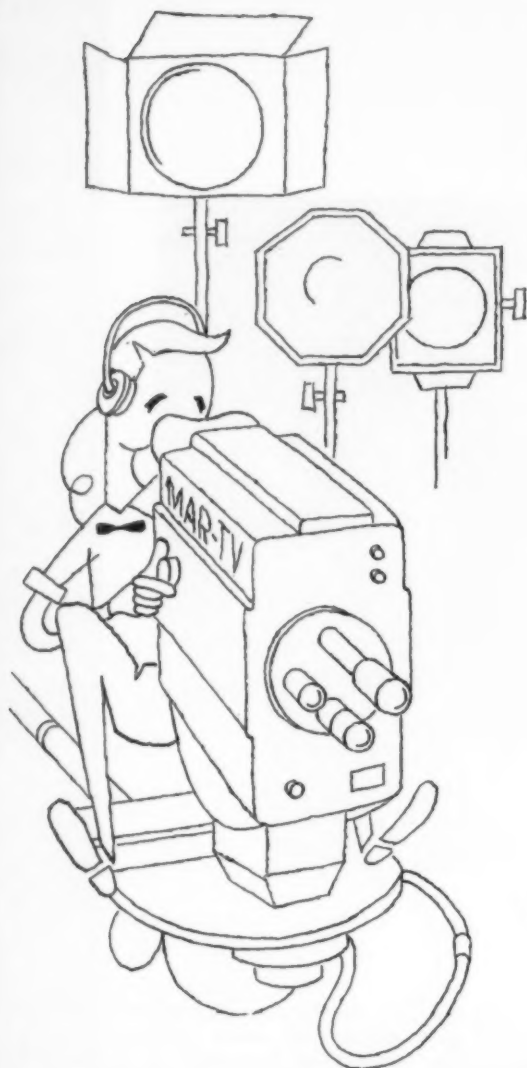
Business magazine ads for Mannesmann, one of Germany's biggest mining and steel enterprises with plants around the world, tells its story without showing a product. Bold in visual treatment, simple and direct, series underscores importance of company's steel tubes in reaching sources of natural energy. Contemporary graphic gives modern image of company which has longtime reputation, invented the seamless steel tube which made possible deep drilling for oil. Campaign by German agency, Publicitas GmbH/Duesseldorf. AD, Ludwig L. Hassenpflug,

advertising counselor to Mannesmann. Artist, Sven Anker Lindstrom. Copywriter, Kurt Doerpinghaus, and Barrows Mussey for the American version. Type, Palatino.

13) A first in blanket ads

Excitement comes to this field with this consumer magazine offbeat ad for Fieldcrest blankets. Emphasized are mood, illustration technique and color interest, rather than product detailing, though product is shown foreground and background. Original concept was Daniel & Charles AD Stuart Greene's. His rough used pastel drops. But photographer Paul Weller and retoucher Fred Geller translated mood with lighting and dyes. AD Greene, retoucher, and Prints-in-Color, Inc. experimented with different dyes and five prints, pulled the dyes before printing was finished for rough texture.

Handlettered line by Milton Crown. Copy, Norman Franklin. Model, Carol Dunseath.



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Brown-Bridge Mills, Inc.
Martin Cantine Company
Chemical Paper Mfg. Co.
Chillicothe Paper Company
Consolidated Water Power
and Paper Company
Curtis Paper Company

Dennison Manufacturing Co.
Ditto, Inc.
Esleeck Manufacturing Co.
Falulah Paper Company
Fletcher Paper Company
Hamilton Paper Company
International Paper Company
George LaMonte & Son
Mead Papers, Inc.
Mohawk Paper Company
Munising Paper Company
Neenah Paper Company

Nekoosa-Edwards Paper Co.
Old Colony Envelope Co.
Port Huron Sulphite and Paper Co.
Rising Paper Company
Riegel Paper Company
Sorg Paper Company
Strathmore Paper Co.
Tileston and Hollingsworth Co.
U. S. Envelope Company
Valley Paper Company
S. W. Warren Company
Wheelwright Papers, Inc.



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2)

THE CZECH CONTRIBUTION

*a blend of logic and intuition
to help save us from slickness and
over-sophistication*



3)



4)



5)

by Kim Taylor, Assistant Editor, *Graphis*

Memories of a brief, busy week in Czechoslovakia crowd upon me now and include the first cuckoo of the year heard in a high forest out of Prague and the giant hands of Jiri Trnka, fondling a tiny, exquisite girl-puppet from his new film, *Midsummer Night's Dream*; I must also list all the many artists, designers, publishers, printers and others who with wine, smiling and halting speech told and showed me their lives and work in circumstances such as we can hardly understand this side of the Curtain. Whatever else, they made clear to me that the apparent lack of Czech commercial art was only apparent; in all fields the artists are eager, interested and as active as the opportunities allow. With time and the increased production of goods and a greater choice offered to the people, it is certain that there will be a revival of commercial art in Czechoslovakia and the work of these designers will not suffer in comparison with that done elsewhere.

With the promise of this revival, I would venture a guess that the particular contribution of Czech advertising art will lie somewhere between the way of the Swiss and that of the Poles. While Czech designers grasp the principles that under-



lie the Swiss will to 'constructive graphics', they would avoid the cold, dead end to which this pure logic can sometimes lead—they would temper such calculation with some of the intuitive expression of the Poles, but to a less emotional extreme. This fusion of geometry and humanity was exemplified for me by a book on Roman Typefaces that was being prepared in an English edition at the time of my visit. Most collections of typefaces are dull if efficient catalogues, but this book not only offered essential information but also displayed it in appropriate pages, often illustrated by lively drawings, the whole making a book that was inspiring and meaningful, a delight to look through even quite apart from its technical purpose.

Knowing now just a little of what lies behind the curtain in the direction of Czechoslovakia, I am aware of what we in the West are deprived by the lack of the work of Czech designers amongst us—they would help to save us from slickness, from over-sophistication, from too much too-clever wit, from the misapplication of magnificent techniques; the Czech designer would, if he could, help us all to keep techniques within the bounds of humanity.

- 1) JIRI BRDECKA: Caricature of the artist, Jiri Trnka
- 2), 6) OLDRICH HLAVSA: Two spreads from a book of Roman and Italic Types in two colours. English edition due in fall from SNTL, Spalena 51, Prague.
- 3) OTA JANACEK: Poster in browns and orange for exhibition of Spanish artists of the Paris School.
- 4) JIRI TRNKA: Cover of programme for a showing of his puppet film, *Midsummer Night's Dream*, at Cannes Festival 1959.
- 5) STANISLAW KOVAR: Poster design for the Chopin Anniversary 1960.
- 7) FRANTISEK MUSIKA: Theatre poster by students in his class at Prague Art School.
- 8) OLDRICH HLAVSA: Two colour cover for magazine of graphic art and printing.
- 9) JAROSLAV SVAB: Black and yellow covers of a catalogue of Czech magazines.
- 10) JOSEF FLEJSAR: Poster in blue, black and white for an arts & crafts exhibition.
- 11) JOSEF FLEJSAR: Poster for shop selling Czech products at Brussels Fair 1958.

1959

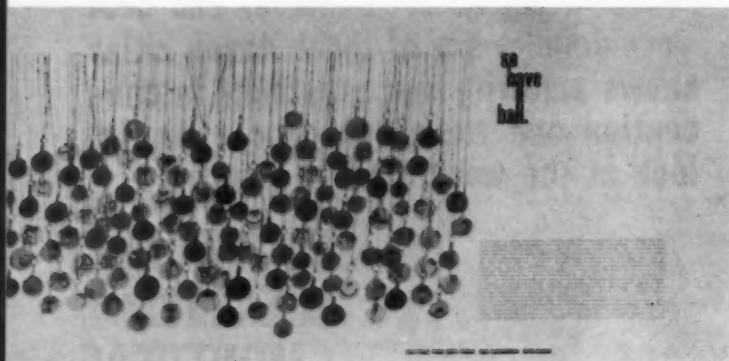
contemporary design, individuality in layout and illustration, creative photography are no longer confined to a few big ad art centers. The best work done in any of three dozen cities shows maturity and creativity in conception and execution. For example, look at the work done in

OMAHA
MILWAUKEE
SEATTLE
MONTREAL
KANSAS CITY
SPRINGFIELD

OMAHA

Omaha, like many other NSAD clubs, called in members of another club to screen its show. This trend is pulling more and more clubs into cooperative activity, aiding objective screening and judging. Three Des Moines men screened Omaha's show: Dale Steiger, AD of Look; Bill Fultz, Associate Editor of Better Homes & Gardens; Chuck Townsend, AD of Wesley Day & Co. Show judges were Ty Nelson, AD of BBD&O, Minneapolis; William Aldrin, AD, The Caples Co., Chicago, and Jim Minnick, designer, Benolken, Douglas, Minnick, Chicago. Earl Gross, President of Stevens-Gross Studios, Chicago, was the awards dinner speaker.

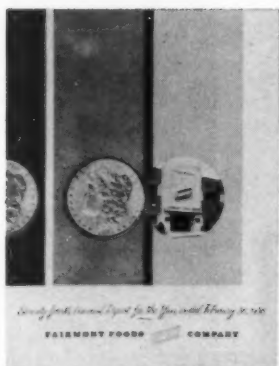
THE 1959 LOOK...



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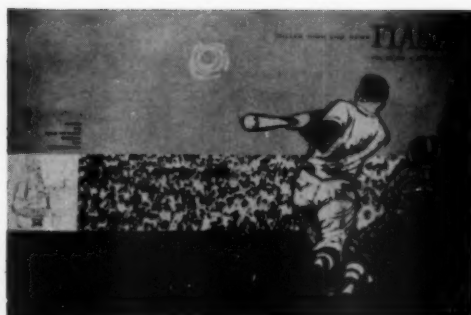
8)

- 1) AD: Bill Fries
Agency, client: KMTV
- 2) AD: Frank Erwin
Art: Milton Wolsky
Agency: Bozell & Jacobs
Client: Northern Natural Gas
- 3) ADs: Quentin Moore, Ray Welch
Agency: Allen & Reynolds
Client: Fairmont Foods
- 4) AD: Frank Erwin
Art: Milton Wolsky
Agency: Bozell & Jacobs
Client: Northern Natural Gas
- 5) AD: Leslie Hays
Agency: Allen & Reynolds
Client: Fairmont Foods
- 6) AD: Leslie Hays
Agency, client: Allen & Reynolds
- 7) AD: Dick Sullivan
Art: Walter Griffith
Agency, client: Allen & Reynolds
- 8) Art: John Andrews
Client: Columban Fathers

MILWAUKEE

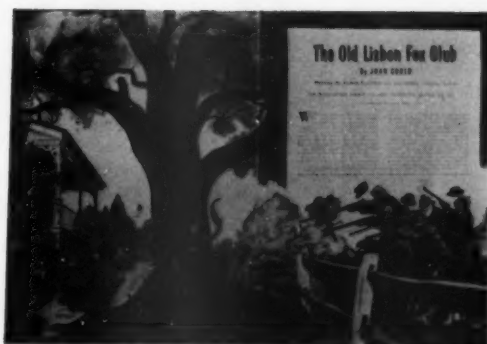
Milwaukee ADs were advised to "get the whole picture" by awards dinner speaker F. S. Cornell, executive vice president of A. O. Smith Corp. Milwaukee's Sixth Annual Exhibition was judged by Chester L. Posey, vice-president of McCann-Erickson; illustrator Franklin McMahon, and Orville Sheldon, AD, Foote, Cone & Belding, Chicago.

- 1) AD, art: Frank H. Bercker Studios
Advertiser: Miller Brewing Co.
- 2) AD: Earl Oelstrom
Art: Advertising Art Studios
Advertiser: Jos. Schlitz Brewing Co.
- 3) AD: C. A. Mathisson
Art: John McCormack
Agency: Mathisson & Associates
Advertiser: Miller Brewing Co.
- 4) AD: S. W. Franc
Art: Advertising Art Studios
Agency: Klau-Van Pietersom-Dunlap
Advertiser: A. O. Smith Corp.
- 5) AD: Herman Kessler
Art: Tom Rost
Publication: Field & Stream
- 6) AD, art: Carolyn A. Hortvet
Agency: The Milwaukee Journal
Advertiser: T. A. Chapman
- 7) AD: Gordon Fisher
Art: George Giusti
Agency: The Brady Co.
Advertiser: Whiting-Plover
- 8) AD, art: J. Reiss
Advertiser: Milwaukee Art Center
- 9) AD: Ray Dennis, Wm. McClellan
Art: Sweeney-Gruettner
Agency: E. F. Schmidt Co.
Advertiser: Hawley Products Co.





3)



5)



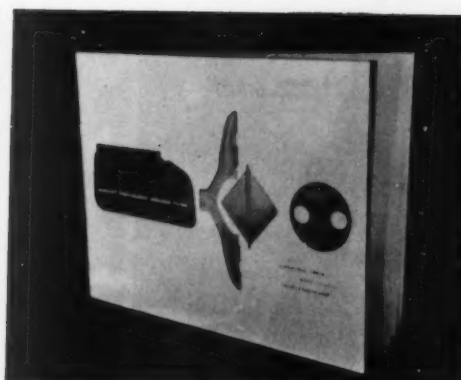
6)



7)



8)



9)

SEATTLE

A team from the Portland, Oregon AD club screened Seattle's 10th show. Final judging was by illustrator Ren Wicks, Harold C. Dixon (Tacoma) and AD Dave Scott of Lovett Ltd., Vancouver. Color slides were made of the winners and are available for showing at other AD clubs. Awards luncheon speaker was Chicago's Ralph Eckerstrom, Director of Design for Container Corporation of America.

1)



2)



3)

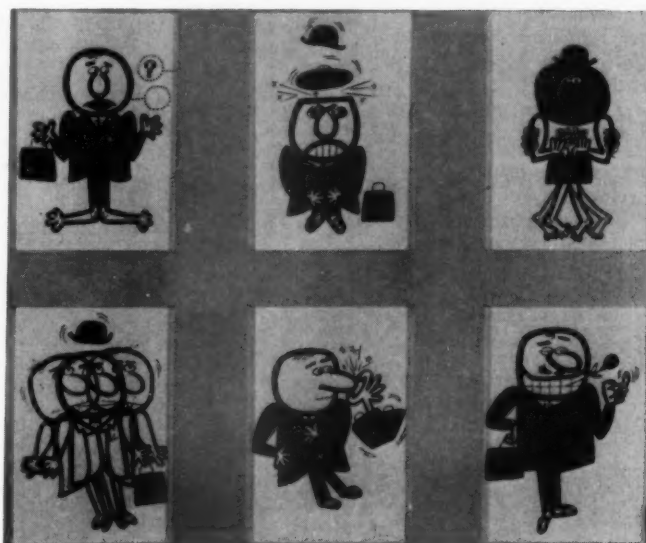




6)



7)



8)

- 1) Newspaper ad
AD: Wynn Jameson
Art: Ruth Pande
Client: The Bon Marche
- 2) Announcement
AD: Les Shaw, Mits Katayama
Art: Mits Katayama
Client: Farwest Printing & Lithographing Co.
- 3) Newspaper ad
AD: Jim Peck
Art: Harry Bonath & Associates
Agency: Miller, MacKay, Hoeck & Hartung
Client: West Coast Airlines
- 4) Newspaper ad art
AD: Bob Todd
Art: Ted Rand
Agency: Miller, MacKay, Hoeck & Hartung
Client: Brock Adams

- 5) Illustration
AD: Mary Ann Levesque
Art: Ted Rand
Agency: Botsford, Constantine & Gardner
- 6) Newspaper ad
AD: Jim Peck
Agency: Miller, MacKay, Hoeck & Hartung
Client: Sicks Seattle Brewing Co.
- 7) Experimental
AD, art: Douglas R. Sandland
Agency: Botsford, Constantine & Gardner
- 8) Trade magazine ad art
AD: Jos Hamanaka
Art: Mits Katayama
Agency: Grant Advertising
Client: Northwestern Life Insurance Co.

MONTREAL

"There is more and more evidence today that leading organizations and corporations all over the world demand the finest artists, the best creative talent to design their publicity material and their publications. . . . There is also evidence that the public becomes more responsive to beauty, grace and integrity in advertising and editorial design."

*W. David Feist, President,
Montreal ADC*

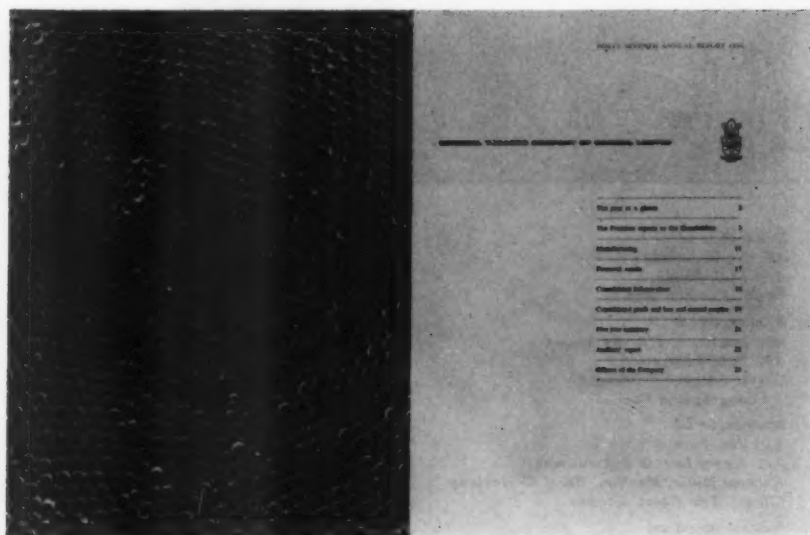
Montreal's 8th show reveals greater and bolder use of color than in previous years, more illustration of a varied type and somewhat less photography than in the past, and greater emphasis on advertising than editorial material.



2)



3)



1)



4)



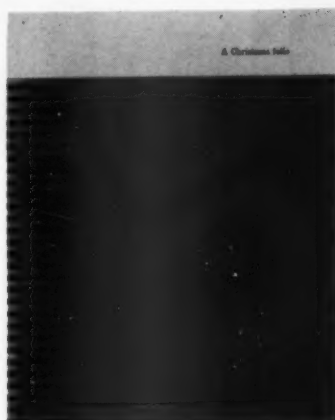
5)



6)



7)



8)

- 1) AD: Alan Reeve
Art: Ernst Rock
Advertiser: Imperial Tobacco
- 2) (page from "A Christmas Folio")
AD: F. Davies
Designer: Leslie Smart
Art: Peter Kolianyk
Advertiser: Cape & Co.
- 3) AD: Ron Butler
Art: James Hill
Publisher: MacLean-Hunter
Advertiser: Chatelaine
- 4) AD: R. M. Buckham
Art: R. Racicot, W. Ferrier
Agency: Cockfield, Brown & Co.
Advertiser: Dominion Linoleum
- 5) AD: Al Leduc
Designer: Jack Parker
Art: Eugenie Groh
Advertiser: The T. Eaton Co. Ltd.
- 6) AD: T. Marsil
Art: A. Coutu, G. Bardell
Advertiser: Ciba
- 7) AD: Alan Wilkinson
Design, art: Richard Racicot
Agency: Foster Advertising Ltd.
Advertiser: Northern Electric
- 8) AD: F. Davies
Designer: Leslie Smart
Advertiser: Cape & Co.

KANSAS CITY

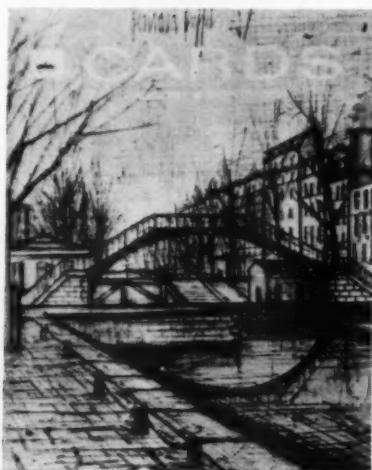
Designer Lester Beall, Omaha AD Quentin Moore, and KC Club President Austin Harmon were the judges of Kansas City's Sixth show.



3)



1)



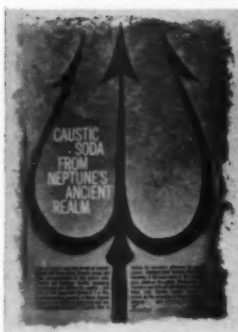
4)



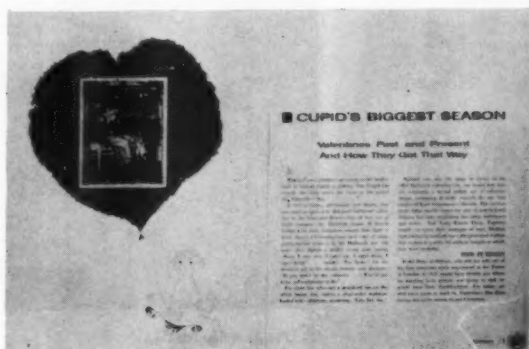
5)



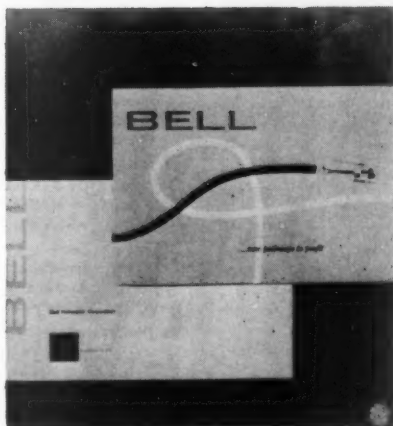
2)



6)



8)



10)



7)



9)

1) Direct mail—Design Medal
AD, art: Byron Newcom
Agency: Hal Sandy, Inc.
Client: Kansas City Poster

2) Small space ad
AD, art: Alan Denny
Client: Hall's

3) Newspaper ad art
AD: Ken Teason
Photo: Larry Nicholson
Agency: Standart & O'Hern
Client: City National Bank

4) Booklet art—illustration medal
AD: Norman Engler
Art: Bernard Buffet
Client: Hallmark Cards

5) Small space ad
AD: Earle Radford
Agency: Valentine Radford
Client: Putsch's #10

6) Trade periodical ad
Design, AD: Ted Hawkins
Art: John Antonio
Agency: McCormick-Armstrong
Client: Frontier Chemical

7) Direct mail design
AD: Wilbur Elsea
Art: Bill Manley, Ron Philip
Client: Printing Inc.

8) Editorial layout
AD: Harvey Gariety
Art: Harvey Gariety
Client: Hallmark Cards

9) Booklet art
AD: Ted Hawkins
Art: Bill Nye, Al Person, Zona Wheeler,
Ted Hawkins
Agency: McCormick-Armstrong

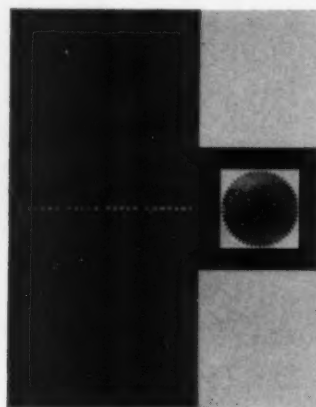
10) Direct mail design
AD: Ted Young
Art: Wilbur Elsea, Bill Manley
Agency: Grit
Client: Bell Helicopter

SPRINGFIELD

Western Massachusetts held its 7th Annual Merit Awards competition this year. Held in Springfield, the show was judged by Diggory Venn, Managing Director of the Boston Arts Festival; Lee Pistone, Kenyon & Eckhardt, Boston; and Roland B. Smith, Associate Professor of Advertising, University of Connecticut.



1)



4)



8)



5)



3)



7)

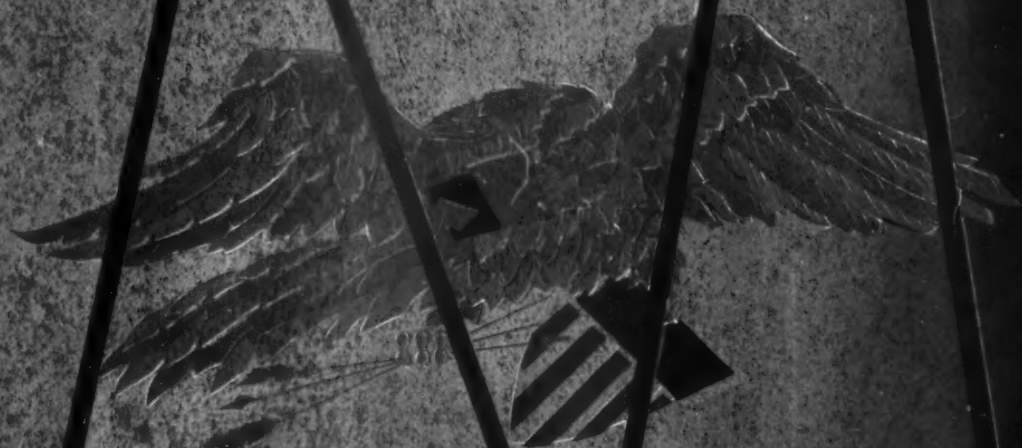


2)

- 1) Trade magazine ad
AD: Marvin Koenigsberg
Photo: Arn Glantz
Agency: Jules L. Klein
Client: Rising Paper Co.
- 2) Consumer magazine ad
AD: William Taubin
Photo: Irving Penn
Agency: Doyle Dane Bernbach
Client: Buxton, Inc.
- 3) Newspaper ad
AD: James McKenzie
Art: James McKenzie
Client: Food Mart, Inc.
- 4) Publication
AD: Ramon Folta
Agency: Richard Bruce Inc.
Client: Millers Falls Paper Co.
- 5) Direct mail
AD: Myrtle Johnson
Art: Design Associates
Client: Ciba
- 6) Direct mail
AD: Fred Weisbach
Art: Wadsworth Hine
Agency: Gibney & Barreca
Client: Eastern States Farmers' Exchange
- 7) Point of sale
AD: Jay H. Coz
Art: Lettering, Inc.
Agency: Wm. B. Remington Inc.
Client: Aetna Casualty & Surety Co.
- 8) Direct mail
AD: Fred Weisbach
Art: Wadsworth Hine
Agency: Gibney & Barreca, Inc.
Client: White Stallion Ranch, Arizona



SOONER OR LATER THEY ALL SWITCH TO ALUMINUM LITHO PLATES



American Heritage, brilliant magazine in book form, presents our country's history with impeccable scholarship—and brings its subject alive for today's readers with fast pace and striking color. Offset lithography—for covers and special inserts—plays a part in making each issue a graphic masterpiece. To meet this publisher's rigid standards (as tough as any in printing today), the lithographer switched to litho plates of Alcoa Aluminum. Please turn the page for more details.

NOW IMAGINE YOUR STORY ON ALCOA FOIL

Chalk this up as gospel: your advertisement printed on Alcoa® Foil will top all your previous records for visibility and readership. No guesswork. The reader can't miss a foil page (as you didn't miss the other side of this). A foil page sparkles, lights up . . . stirs any latent impulse to buy, ask questions.

Don't stop with space advertising. Alcoa Foil is a versatile printing surface . . . stimulating in packaging, spectacular on outdoor boards . . . a sure escape from the humdrum in mailing pieces, point-of-sale displays, brochures, annual reports, publication covers.

Alcoa Foil takes process or solid colors, any number . . . transparent or opaque inks . . . line or halftone. At your command is an infinite range of colors by overlapping transparent inks.

Emboss foil—broad area or fine work—as much as 1/16 in. Choose a shiny or satiny surface by laminating either dull or shiny side of foil to the backing paper. Or use aluminum inks on the shiny side for a bright-dull effect.

This insert is .00035 in. aluminum foil backed on 60-lb, one-side-coated stock, equivalent in bulk to about 80-lb publication book enamel.

Many printers today are skilled with foil. They employ every known printing method, use standard printing equipment at regular speeds. Stock can go through the press any number of times.

If you're looking for more impact in print, ask Alcoa for more information about aluminum foil. Write Aluminum Company of America, 1854-H Alcoa Building, Pittsburgh 19, Pa.

Look for this label . . .
the sure guide
to the best
in aluminum quality



For mailing pieces, use
Alcoa Foil
the sure guide
to the best
in aluminum quality

—Same Faces
 —Same Titles
 —But a new 12 Months Ahead
 of Selling Opportunities
 to these Executive Buyers
 in **Art Direction's
 9th Annual
 Buyer's Guide**



In the January, 1960 issue, Art Direction will publish the *9th Annual Buyer's Guide*. This is the only trade guide of artists, photographers, studios, illustrators, typographers, art suppliers.

Art Direction's exclusive Buyer's Guide reaches 12,000 *buyers*. With circulation at a new record high, Art Direction has the most *buyers* which are the most good to you—the A.D.'s, the agency executives, the ad/sales promotion/production managers, the magazine editors.

If you sell art, photography, typography or services you belong in the Buyer's Guide. The cost is low; classified listings are as low as \$1.75.

Just fill out the order form on the reverse side. Don't delay, please. In the years past we have had to return many listings each year because they are received after the closing date for the issue. So to be sure of being represented send in your order today.

You get the business—when you tell them who you are, where you are.

Instructions

Classified listings

(see listings 1 to 252 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, studios advertising specialized services such as lettering, Listing No. 86.

1. There are 252 separate classified listings.

Each classified listing is \$2.50. For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

Representative's listings

(see listings 253 and 254 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$2.50 for your name, address and phone, and \$2.00 for each artist or photographer listed.

Studio listings

(see listings 255 and 256 on next page)

For art or photographic studios advertising all their services in a single listing.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 255 and 256 are \$7.50 each.
4. You may also order one or more classified listings numbers 1 to 252.

This is a sample listing form. ART STUdios Ad No. 1 123 Main Street, New York, N.Y.	OTHER SERVICES architectural renderings
--	--

order form ART DIRECTION • 19 W. 44th STREET, N. Y. 36 • YUkon 6-4930

Yes, I want to be listed in the January 1960 issue in the 9th Annual Buyers' Guide, as follows:

Classified listings 1 to 252.....at \$2.50 each listing.....\$
 For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.
Representative's listings.....☐ 253 art.....☐ 254 photography.....\$
 \$2.50 for representative plus \$2.00 for each artist or photographer listed.

Studio listings☐ 255 art.....☐ 256 photography.....at \$7.50 each \$

Total \$

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME ADDRESS

Print exactly as you wish it to appear in Buyers' Guide

CITY ZONE STATE TELEPHONE

3rd line copy for classified listings,
 cannot be over 45 characters

See Nos. 1-852
 on next page

See Nos. 255-256
 on next page

Number	Your advertising copy for 3rd line listing	253	List your artists on your letterhead
Number	Your advertising copy for 3rd line listing	254	List your photographers on your letterhead
Number	Your advertising copy for 3rd line listing	255	List your art services on your letterhead
Number	Your advertising copy for 3rd line listing	256	List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS OCTOBER 15, 1959. DON'T WAIT. GET YOURS IN NOW.

category Index

1 to 252, classified listings Listings 1 to 252 are \$2.50 each.

ART

1. advertising design
2. advertising strips
3. airbrush
4. airbrush renderings
5. annual reports
6. architectural rendering
7. art directors, consultant
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. displays
20. exhibits
21. fine art for industry
22. greeting cards
23. ideas
24. interiors
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. record albums
40. editorial art technique
41. scale models
42. scratchboard
43. spots
44. stock art
45. trade marks
46. trade publishing art
47. wash drawing, b/w
48. watercolor

ILLUSTRATION

49. aeronautical
50. astronomical
51. animals
52. automobiles
53. biblical
54. characters
55. chemical
56. children
57. children's books
58. collage
59. decorative humorous
60. fashion & style
61. figure
62. food
63. furniture
64. general
65. historical
66. home furnishings
67. humorous
68. industrial

69. interiors
70. landscape
71. marine
72. medical
73. military
74. product, still-life
75. shoes
76. sport
77. still-life
78. story
79. stylized
80. symbolic
81. technical

LETTERING

82. alphabets, designed
83. comp. lettering
84. illuminated lettering
85. LeRoy lettering
86. lettering
87. paste-up alphabets
88. paste-up color sheets
89. paste-up shading film
90. photographic composition
91. photo, film, process
92. photographic lettering for presentations
93. photographic variations
94. Varigraph lettering

RETOUCHING

95. carbos
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemart
102. photo, b/w
103. photos, color
104. products
105. renderings
106. technical
107. transparencies

TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. hot press
114. lettering
115. lettering, photo
116. props
117. slides
118. story boards
119. titles

ART SUPPLIES

120. acetates, overlays
121. adhesives
122. airbrushes
123. artists brushes
124. books
125. Bourges materials
126. Bristol boards

127. cameras
128. canvas
129. charcoal & pastel papers
130. colored papers
131. crayons & chalks
132. drafting supplies
133. drawing instruments
134. erasers
135. fixatives
136. fluorescent paper
137. hand-lettering sheets, etc.
138. illustration board
139. inks
140. lettering templates
141. manufacturer
142. office supplies
143. oil colors
144. pads, blocks, sketchbooks
145. palettes
146. pencils
147. pens
148. picture frames
149. retouching materials
150. retail art stores
151. sketch boxes
152. slide rules
153. watercolor materials

PHOTOGRAPHY

154. aerial
155. animals
156. architectural
157. birds
158. cats & dogs
159. children
160. color
161. consultants
162. editorial
163. experimental
164. fashion
165. food
166. general
167. human interest
168. illustration
169. industrial
170. interiors
171. landscapes
172. location
173. magazine photography
174. murals
175. nature
176. photo agencies
177. photo-reporting
178. printers
179. products
180. publicity
181. reportage
182. slide films
183. stereo
184. still life
185. stock photos
186. strobe
187. trick photography

PHOTO REPRODUCTION SERVICES

188. Anisochrome processing
189. b&w prints in quantity
190. carbos
191. color assemblies
192. color prints in quantity

193. color separations
194. copy of artwork
195. duplicate transparencies
196. dye transfer prints
197. dye transfer prints, giant
198. Ektachrome
199. Ektachrome processing
200. enlargements
201. Flexichrome
202. montage
203. mural color transparencies
204. photocomposing
205. photocomposing on transparencies
206. photomurals
207. reproduce
208. reproduce
209. reproportioning
210. screened veloxes
211. slides
212. strip-ups
213. 35mm negs. & positives
214. transparencies
215. transparency art
216. type C prints
217. viewgraph slides

COPY PRINTS

218. color film strips
219. colorstats
220. copy prints
221. ozalids
222. ozachromes
223. photostats
224. photostats on acetate, in opaque black or white
225. visualcast slides

GRAPHIC ARTS

226. acetate proofing
227. advertising presentations
228. ad pre-prints
229. bindery
230. display manufacturers
231. electros
232. gravure plates
233. handpress
234. industrial comic books
235. lithography
236. newspaper comic sections
237. paper dealers
238. photoengraving
239. photogelatin printing
240. printers, letterpress
241. rotogravure
242. sheet-fed gravure
243. silk screen printers
244. type direction
245. type foundry
246. typographers, hand
247. typographers, machine
248. typography, old fashioned
249. typography, photo
250. Vartyping

OFFICE SERVICES

251. employment agencies
252. messenger services

253-254: representatives' listings Listings 253 and 254 are \$2.50 each, plus \$2.00 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

ARTISTS' REPRESENTATIVES 253

PHOTOGRAPHERS' REPRESENTATIVES 254

255-256: studio listings Listings 255 and 256 are \$7.50 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead. Data under "Other Services" is limited to 60 characters, including spaces.

ART STUDIOS

255. (List any or all on order form or letterhead)
- ☐ creative
 - ☐ service
 - ☐ annual reports
 - ☐ brochures, folders
 - ☐ cartoons
 - ☐ design
 - ☐ direct mail
 - ☐ illustration

- ☐ layout
 - ☐ lettering
 - ☐ mechanicals
 - ☐ packaging
 - ☐ posters
 - ☐ presentations
 - ☐ retouching
 - ☐ TV art
-(other services)

PHOTO STUDIOS

256. (List any or all on order form or letterhead)
- ☐ children
 - ☐ fashion
 - ☐ food
 - ☐ illustration
 - ☐ industrial
 - ☐ interiors

- ☐ location
 - ☐ motion pictures
 - ☐ product
 - ☐ reportage
 - ☐ slide films
 - ☐ still life
 - ☐ TV
-(other services)

the 9th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, designers, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

Complete trade circulation

Art Direction's Annual Buyers Guide has a guaranteed circulation among buyers in every major advertising art market in the country. The Annual Buyers' Guide has the support of the National Society of Art Directors, its 32 chapter clubs, and many advertising art guilds and groups.

Who's Who in art/photography

Here, in one issue, is practically the entire ad art and photo profession. Every year, the Guides have grown until today they read like a who's who of the advertising art and photographic fields.

The Guide is a top sales aid!

During the past eight years Art Direction's Annual Buyers Guides have helped free lancers and studios increase their sales. Many buyers use the Annual Guides as the field's own telephone directory.

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another Art Direction service to the field.

you get results results results in Art Direction

AD is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD every month to get your sales message to more buyers at bargain rates.

AD is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD has the circulation, readership,

penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD work for you as your "salesman!" Call YUkon 6-4930 or write: 19 W. 44 Street, New York 36, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.75?*

what's new

NEW LOGETRONIC ENLARGERS: Bulletins describing Model B-5 for 4x5 negatives and B-10 for negatives up to 8x10 from LogEtronic, Inc., 500 E. Monroe Ave., Alexandria, Virginia. Enlargers feature the LogEtration concept whereby absolute contrast control for continuous tone or halftone negatives is achieved by light alone. Only one single-contrast grade of paper is used.

FLO-MATIC PHOTOCOPIER: Copying machine features electrical system that fills and drains developer, eliminates liquid handling and time-consuming fluid changes. For data on the Golden Corvette with Flo-Matic control, check Cormac Photocopy Corp., 80 5th Ave., New York 11, N.Y.

COLOR SLIDES AVAILABLE: Rochester Institute of Technology has put on 2x2 slides several recent exhibitions held at the School of Art and Design. Each set of slides is accompanied by a commentary. Each slide lecture is available for a 5-day period. For further information contact RIT School of Art and Design, 65 Plymouth Ave., South, Rochester 8, N.Y.

MEASURES AD IMPACT: Videometric Comparator is an electronically actuated Tachistoscope which measures visual impact of ads and packages used by such companies as Sunshine Biscuit Co., Ar Co., Lord Baltimore Press speed of apperception. R. Corp., 18 W. 56th St., NY

SLOW ADHESIVE: Dulseal is adhesive film with delayed to facilitate positioning. sheets or rolls or as a men be relocated several hou positioning. Keuffel & Essen, N. J.

VELVA-GLO DEMONSTRATOR: samples of fluorescent pri colored fluorescent papers, which enable viewer to nomenon of fluorescence. R Co., 830 Isabella St., Oakla

DIRECTORY OF PROFESSIONAL 130-page listing of more th and Canadian photograph of PPA, listed under 4 Addresses given. Free, whil from Professional Photo America, Inc., 152 W. W Milwaukee 3, Wis.

(continued on pag

WE DON'T always recommend ourselves

This policy may strike you as a strange statement but it's sound. Our primary job is to sell the services of our studio. These services are among the best in the business. However, we have found that you get the best job when our relationship is based on confidence. Because of this, we would like you to consider us as "consultants." When you have explained your problems, we will recommend the best solution even though it might occasionally mean turning work over to a competitor. This policy has brought in and kept more clients for us. The next time you have a problem, why not give us a call. Whatever the outcome, we'd like to get to know you.

• PHOTOGRAPHY

• FLEXICHROME

• EKTACHROME

• EKTACOLOR

(Prints and retouching)

• DYE TRANSFER

(Prints and retouching)

WECO *Studio*

14 EAST 39th ST. YORK 16, N.Y. • MU 5-1864-5

Spoil
yourself
a
little!

est watercolor board —
more's 100% rag facing
press finishes.

BOARD COMPANY
d Company
icago 51, Illinois

EFFECTIVE

With the September issue, the new subscription rates to Art Direction will be:

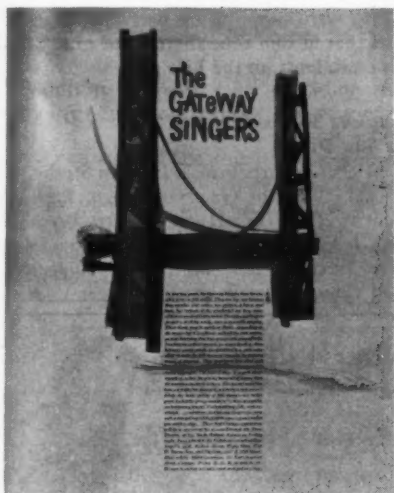
\$6 for one year* \$10.50 for two*

*ADD \$1 PER YEAR FOR CANADA; \$4 PER YEAR FOR ALL OTHER SUBSCRIPTIONS.

NOTICE TO PRESENT SUBSCRIBERS

YOU SHOULD HAVE RECEIVED IN JULY A LETTER ANNOUNCING THE NEW RATES AND SUGGESTING PROMPT RENEWAL AT THE PRESENT RATES. THIS OFFER IS GOOD UNTIL SEPTEMBER 15TH. IF YOU HAVE NOT TAKEN ADVANTAGE OF THIS OFFER, WE SUGGEST THAT YOU DO SO NOW.

In Chicago



Architectural graphic makes mailer for music To introduce Gateway Singers, folk musicians, to Chicago, Larry Klein designed this 35 1/4" long by 23" wide gray mailer holding Ralph Creasman's black and orange illustration. Type is black.



Jose Ruiz draws for Freborg and Kienast During open house at Horder's Stationery Stores, Eagle Pencil Co. art materials div. AD Jose Ruiz demonstrated for Jack Freborg and Dotti Kienast—and several hundred other Chicago ADs and artists—Prismapastel sticks and pencils. Freborg is a member of Horder's interior design

staff. Miss Kienast, AD Higgins & Hegner, is a staff member of the Chicago Artists Guild News Bulletin. Ruiz, who worked with Eagle in developing Prisma-

pastel, said it can be used for all pastel techniques and neither sticks or pencils change consistency at point of contact with fixatives or thinning agents.

DEDICATED SERVICE

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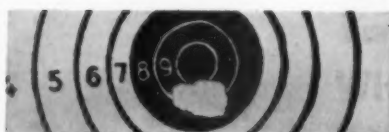
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chicago

(continued)



Bullet hole design fires at osteopathic market

Promotion mailer for American Osteopathic Assn.'s two publications has as its theme, "You can't miss (if you use) both barrels." Bedno Associates designed double barreled blast in concentric circles of purples, oranges, and blacks to open mailer, enclosed the piece in b/w bullseye die-cut envelope.



Point of sale display lines a corrugated shipper

With three cuts and a few folds of the large overlapping top flaps and sidewalls this shipper converts into an instore display. Eight-color art is printed on its inner surfaces. Stone Container Corp., Chicago, calls their product a "7-second Displace." Visual by AD Gene Zastrow, Mautner Advertising, Milwaukee, for Henri's Food Products.



Outdoor on the coast—The greater Los Angeles market is getting an eyeful of Hills Bros. coffee from 14 magnaface painted bulletins, posted by Pacific Outdoor Advertising. Against board—21 ft. high and 42 ft. long—are ADs Hal Riney, N. W. Ayer (SF) at left and Gino Raffaelli of POAC, L.A.

Vista Autowax, a Simoniz Co. product, believes in 3D. Their 24-sheet is having a 59x40" elliptical polystyrene cutout form installed. It projects eight inches from the poster panel, shows about half the product pic in relief. Adhesive holds the cutout, eliminating need for art-detracting bolts and struts.

Clarence Bach retires
The founder of the first high school photo-journalism course, Clarence A. Bach, retired at 65 after 34 years at John

on the west coast

C. Fremont High School, L.A. He taught a generation of noted news journalists, many of whom recently held a banquet in his honor. Time magazine, marking his retirement, reported some 100 Life covers were snapped by Bach's proteges and that at one time there were nine of his exstudents on the Life staff.

Hughes Studio formed in San Diego

New graphic arts firm is Hughes Studio, Inc., 2720 Fifth Ave., San Diego. President is H. E. (Ed) Hughes. Harry Bremner, former New York and Los Angeles free lance, is AD and shop manager. Bill Coslow is staff artist.

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in Philadelphia



Feminine soft sell by laundry association


A nationwide motivation research study for the American Institute of Laundering showed that housewives' image of professional laundries is rough, masculine, not safe for particularly fine things. Promotion to change this attitude includes a pink and gray booklet which barely mentions laundries but does praise and illustrate the many roles of a housewife. Layout by AD Charles Wilkinson, Gray & Rogers. Art, Paul Bernin of Monsen Typographers, Chicago, who printed the job (offset). Copy, Morton Bachman, G&R. Hand-lettered cover by Martino Studios. Text in Linotype Caledonia, heads in Venus.

Cawley-Neff moves

New offices for industrial designers Cawley-Neff Associates Inc. are at 2 Penn Center Plaza, Philadelphia.

TV Guide's AD heads Museum college alumni

John W. Brown, promotion AD of TV Guide, has been elected president of the alumni association of Philadelphia Museum College of Art. Other officers are vp Marguerite Walter, assistant to the art education supervisor of the Philadelphia Public Schools; treasurer Anne K. Zaslow, lace designer; recording secretary Helen S. West, head librarian at PMCA; corresponding secretary Patricia Schaeft, a junior AD. S. Gertrude Schell, retired instructor and student advisor, was named honorary life member of the board of directors.



PHOTOGRAPHY

GEORGE FARAGHAN STUDIOS

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rep: Judy Wagner • Bill Lanser • John Robinson

client • the build co.

art director • ed holland

agency • lewis & glenn

photographer • george faraghan

EW&R names creative director

John C. Bythrow, AD of Erwin Wasey, Ruthrauff & Ryan, Philadelphia, has been made creative director of the agency.

NAC moves

The North American Composition Co., a division of Allen, Lane & Scott, has moved to 2300 Market St., Philadelphia. New phone number is LOcust 4-4865.

Local switches

Herbert K. Henry, who was supervisor of plans and marketing div. at Ayer, now mgr., marketing services, for Airtempt Div., Chrysler Corp., Dayton . . . Shaw & Schreiber added Horizon Carpets acct . . . Walter Decew no longer mgr., market research and sales promotion, for the Chilton publication Electronic Industries. He is manager of the electronic industry account service dept. at Richardson, Thomas & Bushman . . . Reed/Warren adds Crescent Ink & Color Co. . . . Lavenson Bureau of Advertising added John Wagner & Sons (herbs and spices).

Philadelphia typographers give scholarship to PMCA

Walter T. Armstrong Inc., Alfred J. Jordan, Inc., Progressive Composition Co. and Typographic Service, Inc., as the Philadelphia Group of Advertising Typographers Assn. of America, have given \$1000 to the art scholarship fund of the Philadelphia Museum College of Art. The college will administer the funds and award the scholarships. ●

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trade talk

ART DIRECTORS CHICAGO: Taylor

Poore, who resigned his vp/exec AD post with Wentzel, Wainwright, Poister & Poore to open his own ad and editorial design office, has been retained as consultant by Wentzel & Fluge, recent inheritor of WWPP. Vp Lester Lantz, with WWPP since 1940, has been named W&F's exec AD . . . Bruce Collins now with Tatham-Laird on the Swanson acct. He came from BBDO . . . James B. Fisher has been moved up to AD of the Chicago district office, Merrick Co., the Merrick Lithograph Co.'s marketing organization . . . Ole Brundt has been named AD of Gardner & Stein . . . CLEVELAND: Tom W. Immel came back to Fuller & Smith & Ross after several years away at Philadelphia and New York agencies . . . LOS ANGELES: West Associates is new name for reorganized Bill West Advertising. Roger Kennedy is AD, John Graham asst. AD. Both were formerly on free lance basis with agency . . . MIAMI: New creative directors here include James C. McDonough at Sorin-Hall (he's also vp), and Jack Nelson at Arthur R. Mogge. McDonough's from Chicago where he was vp, W. B. Doner. Nelson's from Grant Miami where he had been public relations director . . . NEW YORK: Suren Ermoyan's creative visual supervisor at BBDO, having left senior vp/visual director post at Lennen & Newell . . . Herman Davis from Dowd, Redfield & Johnstone to Doherty, Clifford, Steers & Shenfield where he's vp in charge of art. Robert E. Shaw resigned as DCSS vp/AD for painting trip abroad . . . World-Telegram's self-promotion with theme that the paper's favorite reading with business and professional leaders, included plug for NY AD club. Recent ad showed club's president and public relations chairman Garrett Orr and Edward Wade discussing the Annual with the Telly's sports cartoonist Willard Mullin . . . Warren K. Perryman's now associate art supervisor, K&E . . . Herbert Greenwald left vp/exec AD post with Amos Parrish Co. to form his own sales promotion company, Herbert Greenwald Associates . . . Eric Carle, Jr., designer with Frolich four years, now AD of international affiliate Intercontinental Marketing Services . . . Compton has upped a group of vps/asst. creative directors. All named creative directors: Otto Prochaska, John Boyd, Clifford Dillon, Emile Frisard, Murial Haynes, Gabriel Ondeck . . . Thomas M. Lafferty's been moved up to art group supervisor at Mogul Lewin Williams & Saylor . . . New vps at Morse International are Jack Skolnick, art dept. head, and J. Allen Mitchell, copy dept. head . . . Lawrence Gayda now with Dancer-Fitzgerald-Sample . . . August R. Schnitzler left head AD post with Burke Dowling Adams for Stephen Goerl Associates where he replaces Richard Marvin who resigned . . . NYAD club president Garrett P.

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Trade talk

(continued)

Orr, eastern AD Outdoor Advertising Inc., recently inducted into City College chapter, Alpha Delta Sigma, national advertising fraternity . . . **John Berg**, who's been promotion AD of Gentlemen's Quarterly and Coronet, now AD of Escapade magazine. His cover for Art Direction Feb. 1958 won a 1959 award of distinctive merit in the AD club show . . . **Bertram Reibel** now in Paris as packaging consultant for Revlon International. He had been director of packaging for Revlon Inc. during **Sy Wassing's** stint with Seagram, but Wassing returned to his old Revlon post . . . **PITTSBURGH: John E. Russell, Jr.**, who had been senior AD with Victor A. Bennett Co., now with Ketchum, MacLeod & Grove . . . **ST. LOUIS: John Souris** is with French & Shields, having given up his own studio. He had been general mgr. of Royer & Rogers' St. Louis commercial and technical art depts. 1955-58, and chairman of the Illustrators and Designers Club, forerunner of the St. Louis AD club . . .

ART & DESIGN AKRON: Three new associates at Smith, Scherr & McDermott are **Donald C. Craddock**, **Alexander B. Musichuk** and **David K. Munro**. Craddock, member of the Artists Guild of Chicago, had been with Reynolds Metals, Louisville, and Dayton Specialty Papers. Musichuk was asst. head of interior design, styling dept., Ford Motor Co. Munro was associated with Henry Dreyfuss, New York, and Harley Earl, Detroit . . . **DETROIT: Campbell-Ewald** held paper sculpture exhibit, arranged by suppliers whose reps explained treatments, possible print/tv use . . . U. S. Dept. of Commerce chose **Harley Earl Associates** to design the American exhibit at Zagreb International Trade Fair which opens in Yugoslavia in September . . . **KANSAS CITY: David L. Strout**, asst. to the president of Rhode Island School of Design, now developing international art project to be presented in 1960 by Hallmark Educational Foundation. Strout had been dean of Kansas City Art Institute . . . **MEMPHIS: Joe McCormack** of Jackson, Tenn., now with Simon & Gwynn, working under **AD Carlos Gordon** . . . **NEWARK: Nicholas Reale's** casein Modern Naples was bought by Newark Museum from Newark Arts Festival. Reale is a member of the N. J. Water Color Society . . . **NEW YORK: Barbour & Kiss**, new studio for general art services, sales promotion and point of sale, at 730 Fifth Ave. Both Robert Barbour and Michael Kiss had been free-lancing. Kiss has been AD for Ralph Shockey . . . **Cisar-Fuller Associates**, art/photo-graphy reps, formed by Josef W. Cisar and James H. Fuller at 863 First Ave. Both had been with Frank H. Koste Associates. CFA has affiliated with **Magee Studios Inc.** of Chicago for midwest accounts . . . **Bob Folkes**

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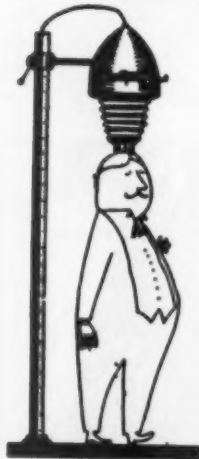
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trade talk

(continued)

is new studio manager for Archer Ames Associates, color retouchers. He replaces **Allan Broder** who is now studio mgr. for Miller Graphic Arts. Folkes had been studio mgr. for Kleb Studio . . . New York division of Mel Richman, Inc. has two new appointees, both women. **Mae A. Gonzales**, exec director of the division, had been with the sales dept. of the Pennsylvania div. **Eunice Weed**, type director, had been ad production mgr. for Columbia Lp Record Club . . . **Crane-Gallo's** Labor Day Sweepstakes offers six awards. A 31x42 Crago de luxe drawing table is first prize, a Crago economy tabouret is second, a Magic-Arm two tube fluorescent lamp is third, and fourth, fifth and sixth prizes each consist of a set of 60 Eagle Prisma-pastel pencils. Deadline's Sept. 9. Presentation is Sept. 13. For details, see Crane-Gallo ad, p. 24 . . . **Type Directors Club's** Fifth Annual Awards was opening show at Composing Room's new Gallery 303 . . . New TDC members are **Kurt Hintermann** of IBM, **Joseph S. Armellino** of BBD&O, and **Klaus F. Schmidt** of Mogul, Lewin, Williams & Saylor. **William Patrick Co.**, Newark, is a new sustaining member . . . **Dr. Robert L. Leslie**, Composing Room, is chairman of the graphic arts div., NYC USO campaign . . . **Cold-Type Center**, Inc. has been formed at 23 W. 45 St. by president Gene M. Weeks, vp/sales and customer service Carlton C. Herrick, and secretary/production mgr. Arthur L. Brickman . . . **Stanley H. Rubin** has been installed as president of the Association of Advertising Men & Women. He is an account rep with Elite Letter Co. . . . **Martin E. Speckter Associates** has moved to 26 Broadway . . . The Ninth Lithographic Awards Competition Catalog, now traveling the country with the LPNA show, was designed by **Allan Seide** . . . **Lauras M. Phoenix**, president of the board of trustees and director of the NY Phoenix School of Design, and 31 other speakers appeared during school's annual Seminar Week. **William H. Knudsen**, exec vp, SH&K; illustrators **Walter B. Humphrey** and **Carroll B. Colby**; and **Vincent Mielcarek**, head of Mielcarek Advertising, were on the program . . . Art Students League instructors **Will Barnet**, **Harry Sternberg** and **Thomas Fogarty** named seven New York high school students winners of scholarships to the 1959-60 session . . . **John Fratelli**, Pratt Institute student, won first prize of \$100 in Recreation Month Poster Design Contest. Posters were displayed in a jungle gym exhibit designed by **Leonard Lowy** . . . **Steven Dohanos** designed the 49-star-flag stamp . . . New insignia and blue-green color scheme for New York Central RR. was developed by **Peter Schladermundt Associates** . . . AIGA Medal was awarded to **May Masse**, editor and director of Junior Books at Viking Press, for her efforts—she was among the first—to

stimulate creative illustration and reproduction techniques in children's books. Medal presentation was made during Members' Annual Meeting. Illustrator/author **Robert McCloskey** was a guest speaker . . . **PROVIDENCE: Bruce Berthiaume**, painting major, was responsible for new approach in latest Spectrum, bi-annual published by Rhode Island School of Design Student Assn. . . . **ST. LOUIS: Donald Vernon**, who was a designer for a local art studio and Hallmark Cards, now is associate AD at Hal Sandy Inc. . . . **SAN DIEGO: Hughes Studio's** new officers are **Al Crosthwaite**, vp; **Harry Bremner**, secy.; **Harry Steward**, treas. Bremner, who is AD and shop mgr., had free lanced in New York and L.A. Hughes had been with Phillips-Ramsey Co. and Art Associates Inc. as salesman and AD . . . **SPRINGFIELD, MASS.: Wm. B. Remington** now at 44 Vernon St. . . . **SYRACUSE: Carl Roters'** murals of the early West, based on watercolors by **Alfred Jacob Miller** in 1837, have been installed in Jackson Lake Lodge, Wyo. The murals cover 700 sq. ft., are in 11 panels, took three years to complete . . . **TOKYO: "Bon"** is a collection of 54 b/w cartoon panels by **Takashi Yanase**. Though titles are Japanese, humor is international. From Charles E. Tuttle Co., Rutland, Vermont. \$1 . . . **WEBSTER, N. Y.: Griffin Mfg. Co.** moved here from Rochester, N. Y. The manufacturer of Grifhold art tools is now at 1656 Ridge Road East, Webster . . . **ZANESVILLE: Art Institute of Zanesville**, owner of one of the most valuable small city art collections in the country, elected **Karl G. Keck, Jr.** president of the board of directors. He is director of advertising and public relations for Mosaic Tile Co. **Phillip Adams** of the Cincinnati Art Museum assisted in setting up the Institute . . .

DEATHS **Raymond E. Jenkins**, 65, AD at VanSant Dugdale & Co., Baltimore, for 38 years. Having studied at Maryland Institute of Art, he began his career after service in France during World War I. In 1921 he joined H. B. Green Co. which with VanSant & Co. in 1925 formed VanSant, Dugdale & Co. He had been layout man, AD or artist on more of the agency's accounts than all of the other ADs combined. Active in community affairs, he was a former president of the Catonsville Rotary Club . . . **Corwin Knapp Linson**, 95, Atlantic Highlands, N. J. A student of Gerome, Lefebvre and Laurens in Paris, he had been a magazine illustrator, and designer of church windows. His recollections of author Stephen Crane were published in 1958 . . . **Percy C. Byron**, 80, Cranford, N. J. He had retired from commercial photography a few months before his death. Some of his 30,000 pictures of New York from the 1890s to 1945 appear in *Once Upon a City*, published in September. He was a fifth generation member of a family of photographers.

PHOTOGRAPHY/TV

Chicago photographer **Robert McCullough's** photo series on The Deserted House was the summer show at Allstate Insurance's Skokie, Ill. gallery. The museum usually presents paintings and sculpture . . . Two of the winners in the Second Minox Photo Contest are artists. **Jack Gombert** won second place in one division for his color photograph, New York at Night. **Agnes Halsay Jones**, art researcher for New York State Historical Assn., won ninth place in another division, for her Girl in Green . . . Animation and art services of **Wylde Studios** are now exclusively for Transfilm Inc. The affiliation move also meant a changed address for Wylde. They're now at Transfilm's animation facilities, 35 W. 45 St. . . **Cliff Roberts**, now designer and director for Robert Lawrence Animation, had, as free lancer, won awards for animated commercials, illustrated children's books . . . **Gordon D. Petty** has opened Film Technique, animation and special effects studio, at 137 Wellington St., West Toronto. He had been special effects director with S. W. Caldwell . . . **William J. Peterson**, vp Cunningham & Walsh LA, now creative director and creative tv coordinator in LA for all six C&W offices . . . **UPA** doing six 30-second spots for Mars Candy. **Rudy Lariva** and **Allan Zaslove** direct, develop new cartoon character. For **Russell Nott**, tv director, and **AD Larry Labelle**, Knox Reeves Advertising, Minneapolis . . . **Fortune Films'** new color film, The Big Change in World Markets, is based on editorial material from Fortune magazine. Produced by Transfilm. Opening six minutes of the 31-min. motion picture is in cartoon animation. Free loan from Film Section, Public Relations Dept., First Natl. City Bank of New York, 55 Wall St. . . **William D. Gargan, Jr.**, now tv production supervisor at Kenyon & Eckhardt, New York. He had been agency commercial producer . . .

booknotes

ART AND THE CREATIVE UNCONSCIOUS. Four Essays by **Erich Neumann**. Bollingen Series LXI, Pantheon. \$3.50.

Author Neumann is an analytical psychologist. Essays concern the relation of the artist to his culture and to himself. Neumann shows how psychic components of the unconscious assume form in art and how form is molded by the medium of expression, time, place and the psychology of the artist. One essay deals with the contemporary artist as a hero in isolation whose mission often is to oppose the cultural canon of his age. The fourth essay deals with Marc Chagall and his relation to some of the problems discussed in the other essays.

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what's new

(continued from page 61)

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LIGHT BOX STORES IN DRAWER: Glow-Box illuminates 8½ x 11 drawings, etc., but can be stored in standard 12-in. desk drawer. Translucent white Plexiglas cover plate provides shatter resistance, even diffusion of light. Instruments for Research and Industry, 108 Franklin Ave., Cheltenham, Pa.

2-SIDED PRESSURE SENSITIVE ADHESIVE: Dab-Stik tape comes in dispenser pack or bulk rolls, is used between surfaces like paste or glue so can replace, in many cases, overlay type of tape. Has an ¼" ungummed margin as a "finger-catch" edge for easy removal. Kleen-Stik Products, 7300 W. Wilson Ave., Chicago.

DISPOSABLE PROTECTIVE GARMENTS: A bonded nonwoven material, Kaycel, produced by Kimberly-Clark, is made by Ace High Div. of Williamson-Dickie Mfg. Co. into low cost, throwaway garments suitable for commercial arts fields. Material is made from cross laid web of threads to which is bonded a soft cellulose wadding. Treated to make it fire resistant and water repellant. The material can be glued, grommited, printed by silk screen or high speed letterpress and flexography. Ace High, 509 W. Vickery Blvd., Ft. Worth, Tex.

2 FROM GRIFFIN: Grifhold Pin Vise is used with common needle or phonograph needle for fine work, scribing, retouching, stencil, perforating. Grinding a needle eye in half makes good tool for cutting or scribing fine parallel lines, mfr. advises. Mahlstick is 30 inch long aluminum tube, weighs 3½ oz., has take-apart feature, is rubber tipped. Griffin Mfg. Co., 191 Lyndhurst St., Rochester 5, N. Y.

LIGHT TOUCH STOCK ART: Variety of themes by many artists make up the 100 drawings in 5th Annual Idea Art Portfolio. Includes tone art, screened for line reproduction. Illustrated index serves also as library of miniature art for reproduction. 9 x 12 portfolio has 70 pages of original art, plus the 12 page index. Idea Art, 309 Fifth Ave., New York 16.

(continued on page 73)

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taxes

(continued from page 26)

artists who have cases pending with the State have received similar questionnaires with regard to the sources of their income. However, so far as I know, this is the first determination.

"This backtracking from the *Komisarow* decision appears to be an attempt by the State to compromise with artists, but I am sure someone who gets such a decision will take the matter up to the State Court (as Weil and Audin have a right to do) and the matter will then be finally adjudicated.

"If this happens, I rather imagine the State Tax Commission will rely a good deal on the case of *Bachman* in which the Court held that a professor of economics was taxable on income received as an economist and advisor to business under the Unincorporated Business Tax. I do not believe this decision is grounded in law or logic, but it is there and, I am sure, would be relied upon."

letters

(continued from page 12)

Olden not with Belanger...

It has been brought to my attention that a business card for Paul Belanger Productions bearing my name has been widely distributed. This has been done without my knowledge or consent. I am not a member of the firm of Paul Belanger Productions as this card implies.

Georg Olden,
CBS Television

business briefs

(continued from page 8)

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bookshelf

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194. **Penrose Annual 1959.** Edited by Allan Delafons. Emphasis is on advancements in production and reproduction, how these affect artists. Lots of attention, too, to type design and lettering. And interesting side-lights: Graphic Art in Belgium; 19th Century Illustrators and Others, a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention; A Graphic Arts Bibliography, 1958 international listing. \$12. (Also available, Penrose Annual 1958, \$11.50, order number 176).

ANNUALS

182. **37th Art Directors Annual, 1958.** Edited by Paul Lawler, designed by Herb Lubalin and George Lois. This book illustrates the 467 pieces hung in the 1958 New York Art Directors show, contains articles on: The creativity conference, by Paul Smith. The exhibit, by Victor Tra-soff. Design of promotion for the conference and the show, by Herb Lubalin. The NSAD, by Robert West. The New York club, by Bert Littmann. Cross indexes are also helpful. \$12.50. (Also available, the 36th Annual, order number 165, at \$12.50. The 35th Annual, order number 146, at \$12.50.)
186. **International Photography Year Book 1959.** Edited by Norman Hall & Basil Burton. Includes a short photo essay on the Seine, by Henri Cartier-Bresson; nine "starred" photographers—short biographies and several examples by each; work by 157 photographers. A section of technical data and notes. \$6.95.
188. **Pictures That Talk . . . U. S. Camera 1959.** Edited by Tom Maloney. 24 full color pages in the 300 pages which include portfolios by Weston, Ylla, Bryson, Szasz, Gill, McLaughlin, Basch and Horst. Also, a New York documentary, with work by 70 photographers. Special features: American Daguerotypes, Photography in Advertising Art, Second Festival of Film Artists, The Space Age. \$8.95.
189. **International Poster Annual 1958/59.** Edited by Arthur Niggli. 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters—"among the best that have been created in this field for a long time." \$12.

ART

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section

comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

191. **The New Graphic Art.** Gerstner and Kutter. Thoughtful, interpretive visual review of graphic design the world over. Emphasis on period from early 1920s to today. More than 400 illustrations. Not merely story of design origins, but reveals current status and future directions. \$15.

193. **Advertising Layout and Art Direction.** Stephen Baker. Thoroughly professional and up to the minute commentary on art direction as a business. Author, known to Art Direction readers for his monthly articles, Directions, has written more than 100 articles for this and other ad magazines, is senior AD and group head, Cunningham & Walsh, and member of the executive committee of the Art Directors Club of New York. This is not a how to book, but rather a how-it-was-done book—outstanding contemporary advertisements, promotions and campaigns are case-historied to illustrate author's points. About 1000 illustrations. 342 pages. \$13.50.

PRODUCTION

187. **Color by Overprinting.** Donald E. Cooke. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.

TELEVISION

173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahan. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

GENERAL

160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
174. **Photomechanics and Printing.** J. S. Mertle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.
175. **Color . . . How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.
190. **New Horizons in Color.** Faber Birren. Again available, the 1955 book which examines all known systems of color and color harmony. Over 150 illustrations, 6 in full color, and 2 pages of color chips. For over 25 years the author has been an authority on color and how it affects vision, emotion, psychology. \$10.
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what's new

(continued from page 70)

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INDEX TO ADVERTISERS

Admaster Prints, Inc.	3
Aluminum Company of America	55
American Blueprint Co.	13
American Wood Type	73
Ames Associates, Archer	70
Amsterdam Continental Types and Graphic Equipment, Inc.	26
Aronstein & Co., B.	66
Art Service Adv. Co.	75
Bainbridge & Sons, Charles T.	87
Bauer Alphabets, Inc.	18
Bebell & Bebell Color Laboratories	70
Berlin, Inc., Irving	66
Bettmann Archive, The	23
Blaisdell Pencil Company	26
Boro Typographers, Inc.	40

(continued on page 75)

booknotes

HORIZON, MAY 1959. \$3.95.

If you are interested in such things as famous gardens since Eden, Turkish seraglios, cave paintings in the Sahara, architecture on the Yale campus, Josiah Wedgwood medallions, or a recently discovered Roman grotto or the work of French humorist Andre Francois, you'll enjoy the May issue of *Horizon*. This hardbound magazine also contains food for thought in "The Future American Class System" by Stimson Bullitt and a story on the Guggenheim family, "The Adventurous Angels." Mr. Bullitt's article is particularly timely in view of the current publication of Vance Packard's "The Status Seekers".

ZEN AND JAPANESE CULTURE. D. T. Suzuki. Pantheon. Bollingen Series LXIV. \$8.50.

After briefly explaining the development and implications of Zen, Dr. Suzuki considers in detail a number of aspects of Japanese art and life which it has affected, such as the cult of swordsmanship, the tea ceremony, poetry. Japanese love of nature and the relationship of Zen to Japanese art. Illustrated with 69 collotype plates.

THE NEW GRAPHIC ART, Gerstner & Kutter. Hastings House. \$15.00.

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WHY PEOPLE BUY, Louis Cheskin. Liveright. \$5.00.

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Index

(continued from page 73)

Camera Hawaii	64
Chait Studios, Alexander E.	78
Color Age, Inc.	64
Color-Aid Co.	70
Connelly, George L.	68
Cooper School of Art	71
Craftint Mfg. Co.	18
Crandall Associates, Robert	71
Crane-Gallo Artists Supplies	84
Crescent Cardboard Co.	61
Edstan Studios	10
Faber-Castell Pencil Co., A. W.	68
Fabrique, Inc.	73
Famous Artists Schools, Inc.	87
Faraghan Studio, George	65
Fenga & Dondri, Inc.	8
Friedman Artists Supplies, A. I.	18
Friedrichs Co., E. H. & A. C.	67
Glaubach, Stanley	87
Gommi Studios	5
Goodkin Co., M. P.	6
Grumbacher, Inc., M.	84
Guy Studios, Durwood	74
Haberle, Co., The	69
Herbert Co., H. T.	10
Hunt Pen Co., C. Howard	14
International Paper Co.	\$1, 28
Interstate Photographers, a Division of Interstate Industrial Reporting Service, Inc.	7
Johnstone & Cushing	74
Kane Agency, Allan	75
Kenro Graphics, Inc.	18
Knopf, Alfred A.	8
Kurshan & Lang	69
Lacey-Luci Products Co.	75
Mailers, Inc.	69
Marks Color Labs, Ralph	71
Marquardt & Company, Inc.	9
Marsh Stencil Machine Co.	70
Miller Adv. Production, William	64
Mohawk Paper Co.	90
Morilla Co., The	84
McGraw-Hill Book Co., Inc.	17
National Card, Mat & Board Co.	14
Near-North Guild	69
Nesley Associates	77
New York State Employment Service	75
North Studios, Charles E.	10
Para-Tone, Inc.	87
Permo White Co.	75
Peterson Color Labs	68
Philadelphia Art Supply	68
Photo-Lettering, Inc.	3
Picture File, The	64
Printing Arts Research Laboratories	19
Rapid Art Service, Inc.	15
Rapid Typographers	16
ROP Conference	11
Samerjan, Peter James	16
Saral Paper Co.	74
School of Visual Arts	83
Service Typographers, Inc.	63
Shaefer, Rudolf	68
Shiva Artist's Colors	6
Skilset Typographers	85
Snyder Studio, Mark	74
Speedry Products, Inc.	83
Tech Photo Labs	71
Ward Color Service, Jack	71
Weber Studio, Martin J.	8
Weco Studios	61
White Industries, Inc.	75
Winear & Newton, Inc.	14
York Typesetters	70

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DIRECTIONS

by Stephen Baker



Creativity—is it a talent or an attitude?

Like high wire artists in a circus, creative people are often considered a special breed in the advertising profession. "He's creative" is the brief but revealing description of certain individuals. The implication is that not much else need be said; such a man has a special niche with responsibilities and privileges all his own.

The ability to create is looked upon as a mysterious skill, doled out to only a blessed few by the Lord.

We would like respectfully to submit the idea that creativity is no special talent—it probably isn't a talent at all. True, not everyone can become an artist or a musician. Some people just can't draw and there are those who are tone deaf. But anyone can become creative; it doesn't take innate genius to come up with ideas. The only ingredient needed is an attitude—a way of thinking peculiar to creative men.

Creative people usually have some special talent, but that isn't what makes them creative. There are excellent artists who are not creative. And there

are those who can't paint or sculpt or write or sing and are still remarkably inventive.

Psychologically speaking (and that's the way to speak nowadays), creative people have things in common. None of these have anything to do with any special talent or skill.

1. *Creative people have the ability to reject the accepted.* They are oriented toward the future, not the past. Psychologists point out that the best creative brains sometimes show remarkably poor memory because they are always dwelling on things to come (a handy excuse for the forgetful art director).

2. *Creative people are usually dissatisfied with the status quo.* Instinctively they seek change (a situation that drives many account executives to drink). The percentage of grippers among creative people is probably higher than among all other groups. Things may be all right, but they are seldom good enough.

3. *Creative people want to be different.* The more original the concept, the better they like it. Of course, when this

becomes the only yardstick for achievement, there is trouble.

4. *Creative people are hungry for praise.* A huge item is the ego of a creative person. This ego goads him to greater achievement and if it is frustrated his initiative will slacken. To get the best out of a creative man, it pays to play up to his ego.

5. *Creative people have unusual insight.* They see things others gloss over. They are sensitive to people's moods and wants; they are apt to sense in advance what motivational researchers will unearth later.

6. *Creative people think being creative is a mission in life.* Their inordinate respect for original ideas often irks those who work with them.

The life of a creative man is full of fun. It is also full of frustration, especially if he makes his living by creating. But, fun or frustration, creative men seldom change their attitudes. If they changed that, then the very springboard for their creativity—and perhaps for their very being—would be gone. ●